

Fourth Quarter, 1990

Vol. 47, No. 4

Whole No. 188

ISSN-0014-0848

The Essay-Proof Journal

**Devoted to the Historical and Artistic
Background of Stamps and Paper Money**



“News from Home”—a Civil War bank note vignette by F.O.C. Darley, the sentiment of which is applicable to today’s events on the world scene, too. See page 147.



Official Journal of the Essay-Proof Society

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The
Essay  Proof
Journal

Vol. 47, No. 4 FOURTH QUARTER 1990 Whole No. 188

Published Quarterly by the Essay-Proof Society
Affiliate #159, American Philatelic Society

Editor
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Subscription Rate \$20.00 per year in advance
Back numbers are available from the Secretary. Price on application.

Advertising Rates
Advertising should be addressed to the Editor

Forms for new copy are closed on January 15, for the No. 1 issue, April 15, for the No. 2 issue,
July 15 for the No. 3 issue, and October 15 for the No. 4 issue.

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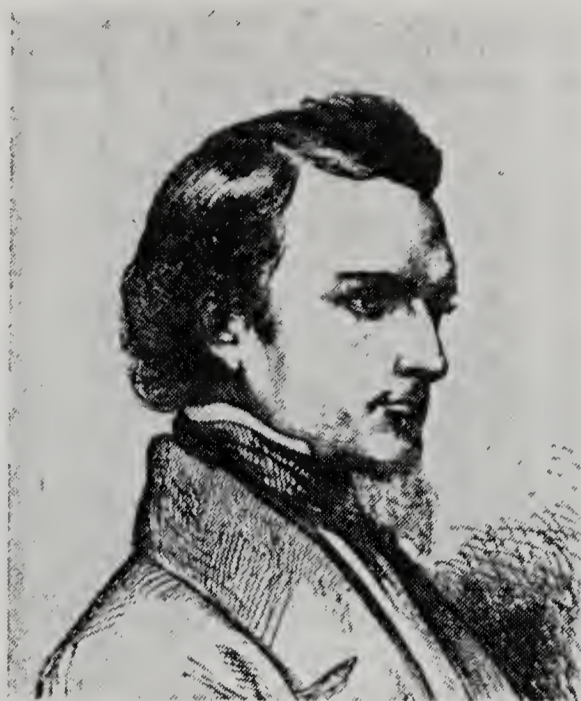
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The artist Darley as a young man (from *Sar-tain's Magazine*).

F.O.C. Darley, Bank Note Engraver

A Reprise of the Original Article by Thomas F. Morris, Jr.
In *Journal* No. 69, Winter 1961

by BARBARA R. MUELLER, in collaboration with FRED GRILL

ONE of the most prolific providers of designs for U.S. bank vignettes in the mid-19th century was the acclaimed book illustrator F.O.C. Darley. His vignettes have charmed and intrigued many collectors, including the late Thomas F. Morris, Jr., who wrote a definitive article about him 30 years ago. Foremost among contemporary students of Darley is our member Fred Grill of New York. At his suggestion we have summarized Morris' article; added more biographical information from sources furnished by Mr. Grill; and compiled a small but representative listing of Darley's vignettes on security paper, relating them where possible to the reproductions on the American Bank Note Co. Archive Series and to the U.S. Postal Service Commemorative Panels.

Biographical

Felix Octavius Carr Darley was a superstar in the world of magazine and book illustration during the 19th century period before photography became the dominant medium for pictorial communication. His personal background is nearly as interesting as his work. His father was an English comedian and his mother, an actress. Felix, the scion, was born June 23, 1822 in Philadelphia. Like so many of his era, he was largely self-educated, being apprenticed to a "mercantile house" in his early teen years.

At work he was often observed sketching with pencil at every free moment, turning out caricatures that amused his fellow workers. His talent came to the attention of a local publisher who

used the Philadelphia street scenes and characters in a local magazine. This exposure enabled Darley to sell a series of serious scenes of Indian life in outline, etched on stone. This in turn won the young artist entree to the art world of New York, where he moved in 1848. There he began the long, eventful career working in watercolor and pencil, producing illustrations that were translated by various kinds of engraving into such monumental achievements as the enormously popular illustrations for the works of American humorist Washington Irving.

Irving said, "Jarvis tried, but failed to embody my conception of Diedrich Knickerbocker, Leslie also. Darley hit it in the illustrated *History of New York*." In 1848, the American Art Union distributed Darley's line drawings for *Rip Van Winkle* and *The Legend of Sleepy Hollow* with six full page folio plates. The next year *Tales of a Traveler* by Geoffrey Crayon Gent. (Washington Irving) was published with 17 Darley illustrations.

In 1852, at the age of 30, Darley was elected a professional honorary member of the National Academy of Design and two years later elected a National Academician. In 1856, he was commissioned to illustrate the works of James Fenimore Cooper, with the vignettes reproduced on steel by bank note engravers. The illustrations were also published as *The Cooper Vignettes* (1862) in a large folio volume of India proofs. Among the engravers listed were Frederick Girsch, Alfred Jones, James Smillie, James David Smillie, Luigi Delnoce, and W.E. Marshall.

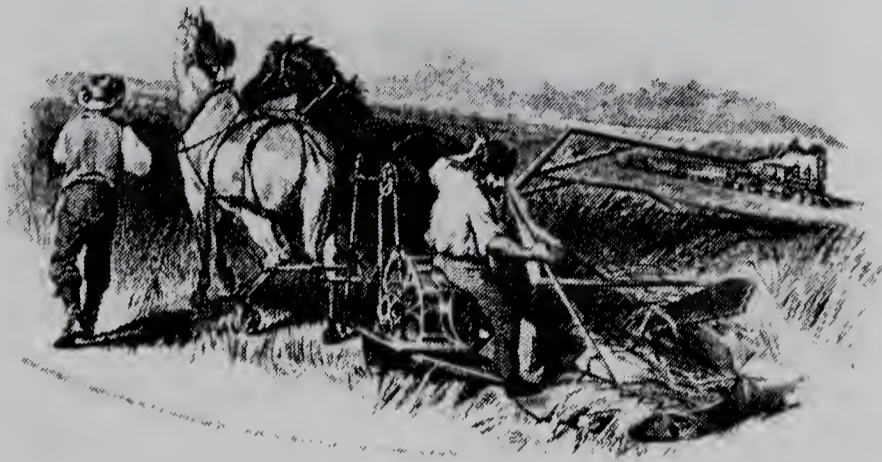


\$20 First Charter National Bank Note with Battle of Lexington vignette by Darley at left.

Darley was never associated exclusively with one concern but worked for the American, National, and Continental Bank Note firms. The earliest dated vignette for a bank note in the Morris collection was done for Toppan, Carpenter & Co., 1856. Morris claimed that he had 80 notes in his collection with Darley vignettes but unfortunately did not list them in the *Journal* study. Some of the Darley vignettes were inscribed with his name, others with the engraver's name, and still others with no name. So in many cases attribution to Darley means one must develop sufficient familiarity with his style to recognize it.

Fred Grill characterizes the Darley style as having clear, tight draughtsmanship, airy classical placement of figures, and fluid movements. The backgrounds are rarely empty. More often they contain related figures, as for example, the tiny locomotive in the background of the "threshing team" vignette shown here.

Morris observed that Darley incorporated as many as ten figures in many of his early illustrations and "his ability in the proper placement of them and the action given the figures provided particular charm to his work." Morris also believed that it is reasonable to assume that Darley



"Threshing Team" vignette, courtesy of Fred Grill. Note tiny train at upper right.

used live models for his many subjects in order to achieve the high level of accuracy of detail. "Certainly he must have had a veritable storehouse of costumes. Many preliminary rough sketches were made of a given subject. In the one case of a surveying scene he placed the principal subject in ten different positions before he was satisfied."

The bank note drawings portray such phases of contemporary national life as the settling of the West, Indian massacres, the Civil War, Indian life on the plains, and daily scenes in the agricultural sections of the East. His dramatic depictions of the Revolutionary War period were usually used before the 1860s. The Civil War took him to the battlefield, and his drawings entitled "Foraging in Virginia" were later published.

Darley married in 1859 and moved to Claymont, Delaware, but continued to draw regularly for *Appletons'* and *Harper's*. In 1868, he toured Europe and published *Sketches Abroad With Pen and Pencil*. His work attracted favorable attention at the Paris Exhibition of 1867 and the Centennial Exhibition in Philadelphia in 1876. Among his later works before his death in 1888 were illustrations for Longfellow's *Evangeline* and 500 vignettes for the three-volume work *Our Country* by Benson J. Lossing, published in 1877. In 1879, he did the series "Compositions in Outline from Hawthorne's *Scarlet Letter*."

Perhaps the most telling comments about Darley's work were made by the art historian Frank Weitenkampf: "His industry was as great as his facility and versatility . . . His illustrations are really illustrations and not drawings without any appreciable reference to the text, or pictures of 'swagger' young men and the ever-beautiful young woman . . . He still stands as perhaps our most noteworthy example of an 'all around illustrator.'"

Sources

American Graphic Art, by Frank Weitenkampf. Published by Macmillan Co., New York, 1912, 1924.

Book of the Artists—American Artist Life, by Henry T. Tuckerman. First published 1867; reprinted 1966 by James F. Carr, New York.

Dictionary of American Biography, Vol. V. Published by Charles Scribner's Sons, New York, 1930.



“Saying Goodby” from Men and the Sea Group, ABNCo. Archive Series (above)



“Parting Words” from At Sea Side Group, ABNCo. Archive Series

“Two Sailors at Work” from Men and the Sea Group, ABNCo. Archive Series (below left)



“The Ship Carpenter” from Building the Economy

From The House Divided Group, ABNCo. Archive Series.



“Volunteer’s Departure,” also seen on Commemorative Panel no. 184.



“Union Soldiers”



“Picket Guard”



“News from Home,” also seen on Commemorative Panel no. 167.



"The War Alarm," seen on Commemorative Panel no. 23

Darley Vignettes on "Commemorative Panels"

The U.S. Postal Service Commemorative Panels series began in 1972 as an ancillary product expanding on the designs of selected new stamps. Each panel is devoted to a single issue with descriptive write-up about the stamp issue and design; bears unused examples, usually as a block of four; and is embellished with appropriate, period-style engraved vignettes. The panels were produced by American Bank Note until 1985 and so include many vignettes which, if not attributed directly to Darley, are in his style. In a few instances the descriptive write-up on the panels will include the artist's name but more often just the engraver's name is mentioned. Darley enthusiasts will want to peruse this area for possible collectibles, especially those panels featuring stamps of the Bicentennial era, for which the Darley Revolution-type vignettes were very suitable. For the present, the following few attributions will whet their appetite:

Panel no. 23, Scott 1479, 1973—drummer—"The War Alarm"

Panel no. 167, Scott 2013, 1982—Dr. Mary Walker—"News from Home"

Panel no. 184, Scott 2039, 1983—Voluntarism—"Volunteer's Departure"

A Selection of Bank Notes with Darley Vignettes

Falmouth Bank, Falmouth, Mass. \$100 face—"The Cooper"

Bank of Milwaukee, Milwaukee, Wis. \$5 face—"St. Nicholas"

County of Erie, Erie, Pa., \$2 face—"Parting Words"

Bank of Germantown, Philadelphia, Pa. \$2 face—"Cows"

Stamford Bank, Stamford, Conn. \$10 face—"Three Sailors"

\$20 First and Second Charter Period National Bank Notes \$20 face—"Battle of Lexington"

(Dr. John Muscalus at one time attributed the "Washington Crossing the Delaware" on the face of the \$50 First and Second Charter Period National Bank Notes to Darley.)
 (Gene Hessler also notes a \$10,000 bond, Hessler HX134E, as having "The Zouave.")
 ("Bear Attack" at the center of a Continental Bank Note Co. sample sheet sold at a NASCA sale, Nov. 2–3, 1989, illustrated in *EPJ* 185, p. 25, also in the Morris article, p. 8. "Indian Attack" at the top may also be a Darley.)

Darley Vignettes Reproduced in the American Bank Note Archive Series

(All data and attributions as given in the Series; in all cases the artist is Darley; engravers as given.)

1987 Series

The First Americans—no. 13

"Indian Camp"—eng. James David Smillie & Charles Burt, ABNCo., 1862.

Usages—

Deadwood Mining Co., stock ctf. 1879.

Deadwood-Terra Mining Co., stock ctf. 1880.

Lyon Gravel Gold Mining Co., stock ctf. 1880.

Milwaukee, Lake Shore & Western Railroad Co., stock ctf. 1881.

State of Virginia, registered bond 1882.

Building the Economy—no. 56

"The Ship Carpenter"—eng. DeWitt Clinton Hay, ABNCo., 1859.

Usages—

Exchange Bank of Yarmouth, Canada, \$10 face, 1870.

Citizens' Bank of Louisiana, New Orleans, \$3 face.

El Banco J. Benites E Hijo, Gualeguaychu, Argentina 50 pesos face, 1868.

Rural America—no. 64

"Ploughing"—eng. Frederick Girsch, ABNCo., 1865.

The Price of Freedom—no. 85

"Washington at Trenton"—eng. Alfred Jones, ABNCo., 1864.

The Price of Freedom—no. 86

"Soldier's Reverie"—eng. Charles Schlecht, ABNCo., 1874.

The Price of Freedom—no. 89

"Washington at Encampment"—eng. Luigi Delnoce ABNCo., 1859.

Usages—

White River Bank, Bethel, Vt., \$10 face, 1862.

Bank of the City of Petersburg, Va., \$50 face.

1988 Series

The Frontiersman—no. 102

"Camping Scene"—eng. Luigi Delnoce, ABNCo., 1859.

Usage—

Union Military Bond, Jefferson City, Mo., \$5 face, 1866.

The Animal Kingdom—no. 160

"Buffalo"—eng. Timothy House, ABNCo., 1864.

Usage—

American Museum of Natural History membership ctf., 1882.

A House Divided—no. 174

"News from Home"—eng. James David Smillie & W.W. Rice, ABNCo., 1863.

Usage—

Republic of Argentina coupon bond, 1881.



**“Buffalo” from The Animal Kingdom
ABNCo. Archive Series**

From The Price of Freedom Group, ABNCo. Archive Series



“Patriots at War”



“John Paul Jones”

A House Divided—no. 175

“Picket Guard”—eng. Luigi Delnoce, ABNCo. 1864.

A House Divided—no. 176

“Volunteer’s Departure”—eng. Charles Burt, ABNCo., 1865.

A House Divided—no. 177

“Union Soldiers”—eng. Charles Burt, ABNCo., 1864.

1989 Series

At Sea Side—no. 27

“Parting Words”—eng. Frederick Girsch, ABNCo., 1863.

Usage—

County of Erie, Erie, Pa., \$2 face.

The Price of Freedom—no. 74

“Patriots at War”—eng. for Toppan, Carpenter & Co., 1857–58.

Usages—

Bank of Quincy, Ill., \$5 face.

Bank of Orange County, Chelsea, Vt., \$1 face.

Bank of Beaver Dam, Wis., \$2 face.

Bank of Wisconsin, Madison, Wis., \$1 face.

Bank of Portage, Wis., \$2 face.

Continental Bank, Boston, Mass., \$10 face.

Union Bank, City of Concord, N.H., \$5 face.

The Price of Freedom—no. 76

“John Paul Jones”—eng. DeWitt Clinton Hay, ABNCo.



“Attack on Emigrant Train” from The Pioneer Spirit Group, ABNCo. Archive Series

1990 Series

Pioneer Spirit—no. 78

“Scout with Horse and Mule”—eng. for Continental Bank Note Co., 1863–79.

Pioneer Spirit—no. 80

“Attack on Emigrant Train”—eng. for Continental Bank Note Co., 1863–79.

Men and the Sea—no. 43

“Saying Goodbye”—eng. Owen G. Hanks, ABNCo., 1859.

Usages—

Planters Bank of the State of Georgia, Savannah, \$1 face.

Falmouth Bank, Falmouth, Mass., \$100 face.

City Bank of Providence, R.I., \$50 face.

Bank of Richmond, Richmond, Va., \$100 face.

Men and the Sea—no. 44

“Two Sailors at Work”—eng. Timothy House & Owen G. Hanks, ABNCo., 1859.

Usages—

El Banco Comercial, Caracas, Venezuela, 500 bolivares back.

El Banco de La Compania de Credito de Puerto Plata, Dominican Republic, 5 pesos face.

Balance of Joyce Collection to be Dispersed by Combination of Private Treaty & Auction Sales

Andrew Levitt, philatelic consultant, has announced that the finest collection of United States revenues ever formed will be available to collectors in the near future. The spectacular holding is the Morton Dean Joyce collections, which encompass virtually every area of the revenue field, including many unique items that have never been seen before.

Levitt acted as agent for the H. Boker Company, Inc., whose president is the noted philatelist John R. Boker, Jr. Levitt and his staff handled the complete process, spending a full week studying the property to determine the proper marketing strategy, negotiating terms, and ultimately arranging for the private placement of the collections at a sum reported to be in excess of \$4 million.

Morton Dean Joyce is regarded as the premier U.S. revenue collector in the history of philately, and devoted innumerable hours of research to the field. He never failed to spend at least three hours a day on his collection, which was housed in his majestic residence in a fashionable district of Manhattan. When at home, he spent many hours in a special room devoted exclusively to philately. The facility included a built-in vault larger than the average living room, with air conditioning for temperature and humidity control, and special fire-proofing.

Even when traveling, Joyce took his hobby with him by reserving a stateroom where he could work on his collections and his research in private. The result of this dedication was the finest revenue collection ever assembled as well as enormous contributions to the literature of the hobby.

It was Morton Dean Joyce who was largely responsible for publication of George T. Turner's definitive catalog of U.S. revenue essays and proofs. Published in 1974, it was based on the Joyce collection and was financed by Mr. Joyce, who also is credited with much of the research that is found in the publication.

The Joyce U.S. revenues collection that soon will be available to collectors is the product of more than six decades of devotion to the study of revenues. It includes U.S. revenue proofs, essays, stamps, research notes, and collateral material, as well as a number of other important properties, much of which have not been on the market for more than half a century.

The collection truly covers the entire spectrum of U.S. revenue philately. The match & medicines section is particularly outstanding, with many rarities, including usages on cover. Lock seals, tin foils, and state revenues are other highlights.

There also are treasures for researchers. These include the correspondence of Butler & Carpenter, the Philadelphia concern that printed the early U.S. revenue stamps. As an indication

(Continued on Page 187.)

American Bank Note-iana

(Photographs courtesy of Elizabeth Pope, Christie's)

Panama lot 566 as described in the Brett report.

Panama lot 536 as described in the Brett report.

Panama lot 514 as described in the Brett report.

(Editor's Note: The following analysis of a specific section of the American Bank Note Co. archives sales, is, in a way, a microcosm of what could be accomplished by specialists in other areas diligently studying the sale catalogues. The wealth of information which has been poured out into the essay/proof community this past year by the ABNCo. sales through the medium of the Christie's catalogues is almost overwhelming, but EPS will continue to make available as much as the JOURNAL can handle financially.)

Comments on Canal Zone/Panama Segments

Christie's/Robson Lowe Public Auction of Sept. 12, 1990, American Bank Note—7106

by GEORGE W. BRETT

THIS American Bank Note Co. archive sale comprised material offered by the current owners, The United States Banknote Corporation. The Board of Directors of the latter company states the following as a foreword to the lot listings:

"The United States Banknote Corporation is pleased to offer the archives of the American Bank Note Company at auction through Christie's. The time had come to give the collecting community the opportunity to acquire the material which had long been in the possession of the company.

"We can assure the prospective buyers that the lots in this sale represent all of the existing archival material that the company intends to sell, and that no more such proof material of these issues will be produced by the company.

"We are pleased to work with Christie's in bringing to the market these examples of the creativity, the artistry, and the craftsmanship that built the American Bank Note Company."

Our first commentary relates to lots 8 to 67 in this sale which offered material relating to the Canal Zone, and our second commentary relates to lots 511 to 602 on Panama. Panama is necessarily tied in with the Canal Zone because all of the ABNCo. Canal Zone issues were overprints for the most part on Panama stamped paper. Also the Panama Canal, which was the reason for setting up the Canal Zone, is a common subject for Panama designs.

Canal Zone, lots 8 to 67, inclusive

The Canal Zone lots start on p. 13 of the catalogue and their listing is preceded by the following paragraph:

"The following lots, nos. 8–67, all have 'Specimen' overprints of a type previously unrecorded. Most of the sheets bear a purple handstamp at top: 'Return to Issue Room/To be held for reference.' This offering represents the entire holding from the American Bank Note Company Archives."

Lot no. 8, the first Canal Zone lot, comprised 10 index cards with perforated single copies of Scott nos. 31, 32, 37, 42–45, J4–J6, each with red "Specimen" handstamped overprints and a security punch. The security punch comprises a hole in the lower right corner of the stamps which we measure as having a diameter of 0.10".

While not clear in the sample illustration of Scott 44, the description of the lot indicates that the stamps are regular perforated copies mounted on a plain white card. To the left of the sample overprinted stamp has been mounted a cutdown Panama die proof of the same design, unoverprinted, and without the specimen strike or the security punch. At the top of the card in one line of typing is: "Panama, Republic of (space) Postage (space) F 4243 (space) 6/19/14 (space) 5c." Below this in two lines:

"Border C 1087-25588
Center V 43421"

Then at the bottom left of the card in four lines:

"Border engraved by Seymour.
Vignette—Exclusas de Gatun-V 43421—engraved under
F 4202 by Delnoce.
P. E. M. 2 photos filed F 4243.
Colors—center black, border blue 9. Plate 200 on."

To interpret or translate: The F 4243 in the top line and mentioned again at the bottom would be the order number for the basic Panama stamp. The date of 6/19/14 would be the date of opening the particular file or order. The number given with the border, C 1087-25588, refers to the die numbers assigned in two series while the next entry for the center, V 43421, would stand for "vignette" and a die number. The Panamanian die print does show C-1087 engraved above so we know that that is a die number. The information below the die print and stamp tells us that the vignette was engraved under a different order number designated as F 4202.

Similar information would have been available on the other nine cards and will not be known unless the purchaser provides same. The lot sold for \$2,090, including the 10% buyer's premium. This compares to the typically conservative estimate by Christie's for this lot of \$350–500.

Lots 9 to 14 were not illustrated and comprised perforated panes of 100 Panama stamps with Canal Zone overprint, each stamp with the red specimen overprint, and the security punch. Lots 9 and 10 were Scott 36b, and so was lot 11 but the latter lot was singled out for special notice as stamps 80, 90, and 100 had the specimen overprint inverted. Lots 12, 13, and 14 were panes of 100 of Scott 37, again with the specimen overprint and security punch as on the preceding panes. These lots sold from \$1,100 to \$1,320, including the 10%, with lot 11 not receiving any more than the others despite the specimen inverts.

Lots 15 to 17 comprised panes of 100, each lot with a set of Scott 42–45 except lot 17 which had part panes of 93 and 94 for the several values, and all stamps with the red specimen overprint and the lower right security punch. A partial illustration of the 10c pane from lot 15 has a rubberstamped date in the right margin of June 19 1914. This is the same date as recorded on the illustrated card from lot no. 8. An engraved inscription in the right margin, reading down, is: "REPUBLICA DE PANAMA 10 CENT STAMP F-4243" in all caps. These are bicolored stamps and below F-4243 is a register marking. We are only shown four stamps horizontally by seven- and one-half vertically of the full pane of 100. These lots brought \$4,400 (15), \$4,950 (16) and \$4,400 (17), respectively.

Lots 18 to 20 were a continuation of the same stamp series, comprising the 12c, 15c, and 24c, Scott nos. 49–51 in panes of 100, again with the red specimen overprint and with the same security punch on each stamp. These denominations were issued in January 1917 on the Canal Zone. Again the auction catalogue gives us a partial illustration of one pane, the 24c from lot 18, a right pane showing roughly four- and one-half stamp rows wide by almost seven stamps high. At upper left there is a register mark in the top margin, these again being bicolored stamps, and across the top in all caps: "REPUBLICA DE PANAMA-24 CENT-F-5082" followed by a rubberstamped date presumed to be "OCT 24 1916" though the year date is not shown. Incidentally, examination of the specimen overprints on these and the other illustrations indicate that they are individually struck rubberstampings. These lots, with the 10%, went for \$3,520 (18), \$4,180 (19), and \$4,180 (20), respectively.

(Lots 21 to 39 present assorted booklet pane examples of the 1909–10 series of designs with the appropriate Canal Zone overprint. Lots 21 to 30, inclusive, are listed incorrectly in part as being all for Scott 53 when it should be Scott 39 for lots 21 to 26 and Scott 53 for 27 to 30. Lot 31 is a grouping of Scott 38, 39, 52, and 53; lots 32 to 35 are Scott 55; and finally lots 36 to 39

are Scott 56. Lots 21 to 26 have the specimen overprint in blue but all the rest are red as before. Again, every stamp has been handstamped specimen and has the security punch at lower right.)

Lots 21 and 22 comprise booklets of 12 stamps in two panes of six stamps each, with 25c covers. Each front cover has been struck with a serified F 5378 at the left ends, reading up. This order number appears to be printed rather than rubberstamped but was probably impressed by a hand-operated metal numbering stamp. Color is not indicated. These lots received \$1,320 apiece.

Lots 23 to 26, still with the blue specimen overprint, Scott 39, comprised plate impressions of 12 uncut panes, selling at \$2,530 each for the first lots, and \$2,640 for the last one. Lot 23 was partly illustrated showing about three- and one-half panes and the top inscription margin with "2 CENTESIMOS-REPUBLICA DE PANAMA-F-4853", the F designation repeated, and then rubberstamped above "AUG 8 1917". Then the presumed Canal Zone order number of a serified F 5378 is also shown in the top margin.

Lots 27 to 30, with the red specimen overprint, Scott 53, again comprised plate impressions of 12 uncut panes with lot 27 partially illustrated. The illustration shows about three- and one-half booklet panes as for lot 23 and the same top margin inscription with F-4853. The added presumed CZ overprint order number is again a serified F 6408 and there is a partial showing of a boxed rubberstamped impression at upper right of "*Return to*—RECORD & SPECIMEN DEPT." in two lines. This is not the wording given in the catalog in the beginning. Also, this group of lots bears a different Canal Zone overprint than lots 21 to 26, being the Type IV, as appropriate for Scott 53. These lots brought \$3,300 (27), \$2,860 (28), and \$2,310 each for lots 29 and 30.

The bulk lot, no. 31, of 10 booklets (Scott 38b, 39c, 52b, and 53c) with usual red specimen overprint and security punches brought \$5,500. This lot would need to have been examined to check out the description which indicates that most of the covers also bore the red specimen overprint and also to check the extent of damage indicated.

We now come to booklet pane lots 32 to 39, comprising Scott no. 55 and 56, the Type V Canal Zone overprint.

Lots 32 to 35 were plate impressions of 12 uncut panes of Scott 55, all individual stamps with hand-struck red specimen overprints and the usual security punched hole at lower right. The first two lots brought \$3,520 each and the last two \$4,180 each. The illustration from lot 32 shows a perforated partial impression of three- and one-half panes in a top row and the upper part of two stamps high of the next row of panes. A sans-serifed F 6569 is stamped in the top margin together with a rubberstamped date of "OCT 22 1920."

Lots 36 to 39 were similar lots of Scott 56 (actually 56g). The illustration from lot 36 shows the upper engraved inscription in the top margin of "2 CENTESIMOS-REPUBLICA DE PANAMA-F-4653" with the F designation duplicated. Again a sans-serifed F 6569 appears and a rubberstamped "Return to Record and Specimen Dept." These were not shown on the 1c illustration from lot 32. The rubberstamped date again is "OCT 22 1920." These lots sold at \$2,310 (36), \$2,200 (37), \$2,530 (38), and \$2,310 (39).

Lots 40 to 42 comprised the high values of 50c and 1 Balboa (Scott 58, 59) of the pictorial set previously offered in lots 15 to 20. Again we have the same red specimen overprint handstamped on each stamp plus the security hole punched in the lower right corner. Each lot contained full panes of 100 of each denomination with a sample illustration in color from lot 42. This showed for the 50c part of a right pane, four stamps and a fraction wide by five down. In the top sheet margin is a register mark in the two colors of the stamps at the left with the imprint below of the American Bank Note Company in the frame color. Across the top in the black of the center color is the inscription "REPUBLIC OF PANAMA-50c STAMP-F-6267," and duplicated to the right is "F-6267" in the frame color. Rubberstamped in red in a boxed single-line frame as previously mentioned on earlier lots, again in two lines is "*Return to*—RECORD & SPECIMEN DEPT." Again, there is a rubberstamped date of "MAR 22 1920." Then over the left vertical row is an F 6272 in red with a serified "F". As it was in color we can determine that this last was not rubberstamped but was likely applied by a hand-numbering device as we have previously figured.

A similar partial showing of the 1 Balboa 100-subject pane from lot 42 is also shown in color, again a right pane with the inscription at the top of "REPUBLIC OF PANAMA-\$1 STAMP-F-6272." As this inscription starts over the second vertical stamp row instead of the first there is an overlap of the frame designation at the right of F-6272. There is again the single-lined box return stamp in red with the rubberstamped date in a purple "MAR 22 1920" and again the stamped in red serified F 6272. Here we see an interesting duplication. Always before the F number for the overprinted order—our supposition—was different than the one for the stamp itself but here for the 1 Balboa it is the same. Why? Our guess is simply that the Canal Zone overprint was included with the basic stamp order. Of course, our supposition that the

third F marking refers to the Canal Zone overprinting might not be right. These lots brought \$4,620 (40), \$3,520 (41), and \$6,380 (42), the middle lot having some damage.

Lots 43 and 44 comprised sets of perforated panes of 100, or parts thereof, of Scott 60–66, the first lot having a half sheet more of the 5c than the second. Again every stamp was with red specimen overprint and the security punch but the specimen overprint is smaller than before. This smaller overprint continues through lot 55. An illustration shows a part of a pane of 100 of the 50c with a stamped sans-serif F 6784 at the top and a fraction of a rubberstamped date of “JUN” only but probably of the year 1921. Lot 43 went for \$6,380; 44 for \$6,050.

Lots 45 to 47 comprised one centavo booklet-pane related material (Scott 60b). Lot 45 had two panes of 12 perforated but uncut booklet panes with the usual red specimen overprints and security punch. Also included were uncut sheets for covers for 12 booklets having the perfin “Specimen/A.B.N. Co.” A partial illustration of this lot shows six- and one-half panes roughly in two rows having a sans-serif F 6781 in the top margin and a rubberstamped date of “JUN 1 1921.” Lots 46 and 47 had single panes of 12 uncut six-stamp panes and some damage and so received lesser bids. Lot 45 went for \$3,520 while 46 reached \$1,210 and 47, \$1,870.

Now we come to the 2-centavo booklet of the same series, Scott 61 design, in lots 48 to 50. Lot 48 was similar to the 1-centavo lot 45 in that it included two panes of 12 perforated but uncut booklet panes with the red specimen overprints and security punch. The lot also included uncut cover sheets to match the uncut 12-pane stamp impressions, the cover sheets being with the perfin “Specimen/A. B. N. Co.” This lot brought \$4,620.

Lots 49 and 50 comprised 12-segment perforated uncut panes with the usual specimen and security factors and some minor damage. Lot 49 brought \$1,100 and lot 50, \$1,540.

The illustration from lot 48 is again a fractional part of one of the 12-pane uncut impressions showing three- and one-half booklet panes wide by one- and two-thirds high (seven stamps wide by five high). The only engraved inscription shown in the top margin is the designation “F-6781.” Also stamped in this margin is a sans-serif “F 6781.” Again there is a rubberstamped date of “JUN 1 1921.” Here again we have a correspondence of the engraved F designation and the stamped one.

Next we have representative lots of the last issue of Panama stamps that were overprinted for the Canal Zone by the ABNCo., the arms set of 1924, offered in lots 51 to 55. Only the 1c and 2c denominations were ever issued but the whole set was prepared by ABNCo. and supplied to the Canal Zone authorities.

Lot 51 had panes of 100 of the 1c and 2c, Scott 68 and 69, with the usual red specimen overprint and security punch. Going by the illustration taken from lot 53, the security punch is larger this time, measuring 0.15" in diameter and it is located centrally toward the bottom edge of the stamp. This lot brought \$2,090.

Lot 52 developed more interest, being of booklet pane material which was never issued although in the two issued denominations. There were three sheets of each value, each with 30 uncut panes, and the usual red specimen overprint and security punch. They were not illustrated or personally viewed, so we cannot say what size the specimen overprints and security punches were. This lot also included uncut sheets of covers, two sets for each denomination, and also four mock-up booklets, two of each denomination, “. . . including one booklet pane and blank pages. . .” This lot sold at \$5,720 with the 10% commission.

Lots 53 to 55 were similar, comprising panes of 100 of each of the unissued denominations from 5c to 1 Balboa. Seven panes were in each lot (5c, 10c, 12, 15c, 24c, 50c, and 1 Balboa), and all with red specimen overprint and security punch. As indicated previously, the specimen overprint is smaller than at first and the security punch on the pane illustrated from lot 53, 50c denomination, is larger and centrally located at the bottom of each design. The illustration is eight stamps wide by five high and shows the stamped designation in the top margin of a serified “F 7427” and the rubberstamped date of “OCT 17, 1923.” Lot 53 sold at \$11,550; lot 54 at the same amount; and lot 55 at \$12,650.

Lot 56 was a postage due lot and included panes of 100 of Scott J4, J5, J8, J9, and J11, for a total of 21 panes altogether, with duplication for each catalogue number. Again, all had the red specimen overprint and security punch in the usual lower right corner so far as we can tell, and in the earlier sizes. There is an illustration of a partial pane of J9 (eight stamps wide by five high) with an engraved “F-4484” in the top margin along with ABN imprint and a stamped serified “F 5182”; also there is a rubberstamped “JAN 6 1917.” There is an error in the cataloguing: there shouldn’t be any J11’s because that stamp was prepared on the Canal Zone, so what those three panes actually were we cannot say. The lot brought \$18,150.

Lot 57 was a bulk lot totalling 8,100 stamps in panes of 100 comprising not more than four panes of any one variety according to the description: all late (?) printings from the regular 1909–10 portrait issue in denominations of 1c (21 panes), 2c (32 panes), 5c (21 panes), 8c (3 panes), and 10c (4 panes). It brought

\$38,500. The description says the panes have either red or blue specimen overprints and, of course, security punches.

Lot 58 was a similar bulk lot but was specified as containing Scott 49 (100), 52b (48), 53f (96), 60 (100), and 62 (50) in panes or partial panes and with red or blue specimen overprints and security punches. In mixed condition, the lot sold for \$4,620.

The remaining Canal Zone lots, 59 to 67 inclusive, were postal stationery.

Lot 59, with stamped paper examples of Scott U5 and UX6, was the most interesting per the lot description: “. . . the entire production file . . . including a rough sketch in the size of the impression, the composite model each value, photographic model and trial impressions of the coat of arms, progressive and final die proofs, proof in black of the surround without the center embossing, various correspondence and work sheets relating to the issue.” The illustration shows four items. The rough sketch in the 1-centavo denomination is in the center and this has the order numbers inked on in handwriting of “F-7429” and “F-7430.” From what is presented, it appears that F-7429 was applied to the stamped envelope order and F-7430 to the postal card order, both having the same basic coat-of-arms design.

The larger piece in the illustration we take to show the composite model of each value. This has in handwritten ink at the top “Reengrave coat of arms to be embossed *without* color/Rest is O.K.”—and the initials HJB. There appears to have been a slash mark below “and all lettering” has been moved over to be on this piece from what must have been a larger piece. The meaning of this phase, of course, is that all lettering was also to be embossed without color. The 2-centavo attached design has a pencilled “X” on it and to the side “Engrave this one first.” Above this is a faint “12 dies” for which my translation would be that they would prepare 12 printing dies. But it is evident that this piece of paper has been cut down from something larger. Then as a final in this illustration, which is in color, is a presumed final strike of the 1c in green and “Canal Zone” below as this was issued. So for all of this the lot brought \$4,950, which was in the range of Christie’s estimate. This lot, of course, had interest from the Panamanian standpoint as well as that of the Zone.

Lot 60 going for \$3,520 was a 1c CZ Scott U5 entire with a red stamped and serifed F 7429 and perfin in two lines of “SPECIMEN/A. B. N. Co.”

Lots 61 to 64 were similar postal cards, Scott UX5, with red stamped sans-serifed F 6783 at top center and red specimen overprint in a larger size than those on the stamps. Lot 63 differs in having a purple boxed 3-line handstamp in addition: “RETURN TO/ISSUE ROOM/to be held for reference.” Lot 61 went for \$2,860; 62 for \$2,750; 63 for \$2,970; and 64 for \$2,860.

Lots 65 and 66 were Scott UX6 cards with the two-line perfin of “SPECIMEN/A. B. N. Co.,” red order number stamped at top of a serifed F 7430. Lot 66 differed by having in addition the boxed 3-line “RETURN TO/ISSUE/ROOM/—to be held for reference.” Lot 65 sold at \$2,970, and 66 for \$3,520.

Now the last Canal Zone lot, no. 67, was a bulk lot of postal stationery, some with security punch or purple handstamp, order numbers, specimen overprints or perfin, comprising Scott U1 (13), U2 (7), U4 (6), U5 (4), and UX2 (18). As the final lot this one reached \$15,400.

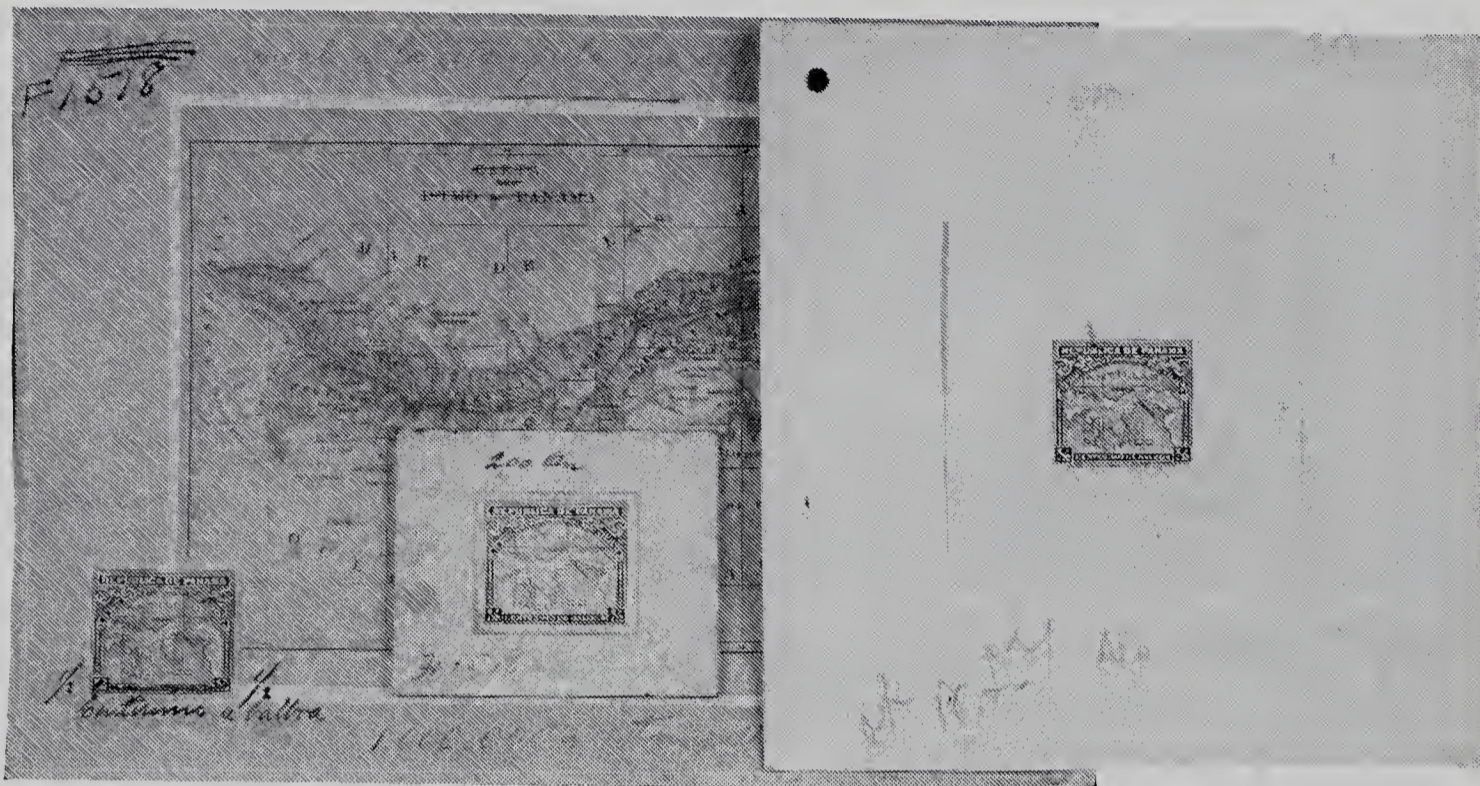
Total for the 60-lot Canal Zone portion of the sale, including the 10% buyer’s commission, was \$276,320.

Panama, lots 511 to 602, inclusive

In the same sale were many Central and South American countries, with Panama of particular interest as being directly related to the Canal Zone issues. While we shall not detail these offerings as for the Canal Zone, they contain more interesting material to us from a production standpoint.

The 92 lots start out with the map of Panama design issued during the period that Panama was a part of Colombia. Comprising die proofs of Scott 15 to 21, 1-centavo to 1-peso, it is noted that there is a second proof of the 10c which to the describers indicated a second die for that denomination. That we can’t relate to as they illustrate only a part of the one peso proof which has a typed date of 1888 plus “# 26276—(C 188).” The year date relates to the prior lithographed issue which did not have a one peso denomination as that was issued later in the engraved series in 1896. So probably an interesting story is present if one had access

to the whole lot. Also in this example we can see that an originally assigned C 188 die number was replaced by a serial 26276. This first lot, no. 511, also included perforated red overprinted specimen sheets or panes of 100, two of each for all denominations except the 50-centavo, with the usual slight damages and some stamps removed. The lot brought \$2,970.



lot 514

Now we speed up a bit with lots 512 to 514 having additional map stamp design material, including later issues of 1905 and 1911. Also for the first time in the material that we've reviewed are imperforate sheets of 200 on card, lot 512, which are indicated as having been made in 1933 at the time the plates were destroyed, Scott 179–180 designs.

Lot 513 is a bulk lot which includes sheets with the security punch for the first time in the Panama material. Lot 514 is a particularly interesting lot regarding the ½-centavo map stamp of 1911 (Scott 195) with die proof, source map, etc. and bringing \$1,980.

Lot 515 contained a lot of material on the 1909 portrait series (Scott 195–201) and was similar to lot 512 in containing 1,933 pulls from assorted plates.

Lots 516 and 517 were booklet lots bringing \$1,760 and \$1,980, respectively, and assorted Scott numbers 195 to 201, including denominations not issued in booklet form in the Canal Zone.

Lots 518 to 525, inclusive, related to the 1-centavo Balboa design, Scott 197, with the model, die proof, plate proofs, and booklets, so a considerable story. Some 5-centavo panes were included in lot 523. The first lot, no. 518, the so-called production file lot, brought \$2,090.

Lots 526 to 529 were a similar group for the 2-centavo with portrait of Cordoba, Scott 198, with the lot similar to the 1-centavo 518, no. 526 bringing \$1,430. This latter lot had a few 5-centavo items as well.

Lots 530 to 535 had material on the 2½-centavo and 5-centavo, Scott nos. 199 and 200.

Lot 536 was designated as the production file for the 10-centavo, Scott 201, and was represented by an interesting illustration of what was termed an “. . . artist's stamp-size composite photographic model with frame entirely handpainted in deep violet and lettering in Chinese white, mounted on a thick card. . . .” As near as one can tell from the illustration, this is a remarkable piece of handwork in a simulated die-sunk area of the card having assorted comments and initials which we shall try to enumerate. At the top is “D.E.W.—9/10/08”; then in a different hand, “size same as 1, 2, 5 & 8c stamp in two colors.” At left side reading down in a still different hand is “Hold up on Color and below that “O.K./J.C./Sept.—10/08.” On the right side is “F 1679” and below that a stamped “Entered/(initials)—SEP 10 1908.” At the bottom of the simulated inset is “Put name on tint.” Then finally at the bottom of the whole ensemble is a handwritten “Approved/(signature of an Amador)” with a rubberstamped “Consul General of Panama.” We would assume this is the Consul General at New York City but hesitate to completely “translate” his signature. The lot received \$825.



lot 536

The next lot, 537, comprised two plate proofs on card of unissued Panama map denominations—well, not really proofs as they are dated 10/11/33, so were pulled long after their issue or possible issue of 1911 and 1914. So again they are prints taken for the record at the time of cancelling the plates. They are described as sheets of 100 and interestingly with the 10c marked “FLAT PLATE” and the 13c marked “ROTARY PLATE.” These were not issued in Panama but were with Canal Zone overprint as CZ Scott 36 (13c) and 37 (10c).

So we measured several of the stamps to see if the flats were different in size from the rotaries as one would expect from the U.S. experience. But we got nowhere as we have previously been frustrated on some Canadian issues. Both stamps of 10c and 13c with Canal Zone overprints were consistently on paper with vertical grain so that didn't enter the picture. What's the answer? For the 13c stamp we got measurements of 0.95"×0.855", 0.95–0.955"×0.86", and 0.96"×0.86" on different used stamps horizontal by vertical. For the 10c we got 0.945"×0.855", and 0.95"×0.855", again used copies . . . slight differences but not enough to be meaningful. So the answer has to be that either the curvature of the ABNCo. plates was not sufficient to cause any particular distortion or enlargement of the design, plus the possibility that this was combined with thinner plates than those used on U.S. presses. We know the curvature was not as great and that the presses could use single plates, too, so that they were rotary in a different sense than the U.S. Stickneys and Cottrells. In fact, they were more like the Gioris but still even different from these.

In other words, the type of rotary presses developed by ABNCo. were sheetfed rather than webfed as this was more suitable to their operation. And ABNCo. liked to develop their own equipment. The sheetfed Gioris that we started out with in the U.S. in the 1950's were able to and did use only one plate in printing when so desired also, although normally they were operated with two plates on. Here at the American Bank Note Co. their rotary presses at the time in question (ca. 1910) also took one or two plates mounted on bases around a rather large cylinder. Later, in the early 1920's (ca. 1922–23) ABN came up with a revised version of their press so that it could handle three plates. But it was still a sheetfed press and this later version was primarily used in “dry” printing as we understand it (Marler, 1982, pp. 478, 507).

Lots 538 to 541 had items from the Panama Exposition issue, Scott 204 to 212, and while we've not noted this before, these Panama items do not carry specimen overprints or security punches, the last lot with such having been 535. Lot 542 had material related to Scott 213 and lot 543 items related to the 12c, 15c, and 24c, Scott 214–216. Lots 544 to 547 include more material relating to these three designs in the form of large dies and plate proofs. We consider lot 543 the more interesting with stamp-size composite models, assorted notations, die proofs, and source photographs.

Take one of the composite photos with handwork as illustrated, the 24c denomination. There is a handwritten inscription at the top: “100 on 1 R—2 color.” We translate this as referring to the use of one 100-subject plate, rotary, and two colors. Of course, there actually would have been two plates, one for the frame and one for the vignette. At the bottom is a handwritten “O.K. 10/24/16/FWG(?)” Then at the right is “F 5082/O.T.K./—10/26/16.” There is also another set of initials which may be “AW.” The engravers are also named for the 12c with a Nov. 1916 date. This lot sold at \$3,520.

Lot 548 was a similar interesting lot for the 50c and 1 Balboa of the same Panama series, Scott 218–219, with the plates indicated as flat as we translate the notations. Lot 549 supplies the designation F 6272 on large dies for both denominations. Lots 550–551 finish up the series with plate proofs.

We now come to the next Panama series, that for the 1921 Independence issue, Scott 220–231, and similar items as before . . . a single-color issue this time and notations indicating one rotary plate for the ½-centavo, two rotary plates for the 1-centavo, and single flat plates for the 2½c, 8c, 24c, and 50c. Other denominations were not shown, but nevertheless an interesting assemblage according to the lot description with corrections, different states, etc. The estimate for the lot, no. 552, was \$2,000–3,000 and brought \$2,090.

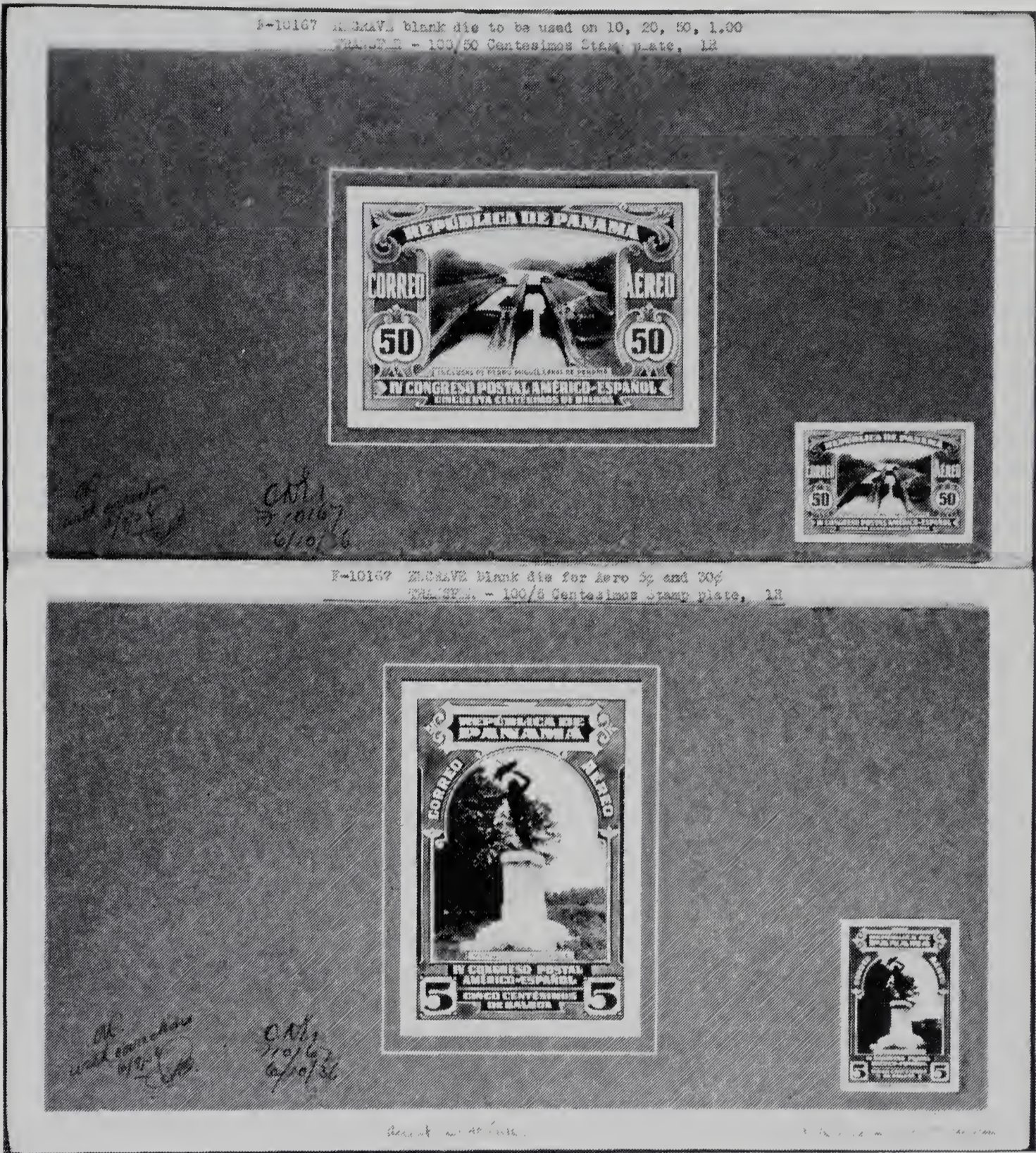
And so on with plate proof lots and other prints made in 1933 when apparently ABN pulled some from every plate that they had on hand and then cancelled the plates.

We now jump a bit to lot 560 with large die proofs of the Panama coat-of-arms issue of 1924 (Scott 234–243). Here in lot 561 we get security punches for one item, and an interesting notation on a composite model of the 50-centavo, an illustrated piece from lot 565, which says, “Make 2c *die first*/great hurry/—*for above*.” Lot 565 winds up the coat-of-arms issue, receiving \$4,180 at the sale. The next lot jumps to the 1936 Postal Congress issue, lot 566, (Scott 278–287, C21–C26), which includes in the lot description “. . . series of color standard “Dummy Stamps.” No example of the dummies are illustrated so we can see what they look like. This lot reached \$2,860.

Now another jump to 1950, lot 567, a production file lot on Scott 376, reaching a price of \$1,320.

Lot 568 was a small bulk lot of items from 1905 to 1950 containing overprinted specimen stamps with security punches, regular postage, postage dues, etc. Then lot 569 was a real bulk lot of many sheets with assorted specimen overprints and security punchings—but hundreds of sheets of 100 and thousands of stamps, all perforated and from one sheet to as many as 72 sheets per item. It brought \$11,000. Of course, most of the sheets were probably panes in the strictest sense.

The remaining Panama lots relate to air mails, registration, acknowledgment of receipt, and postage due issues as well as unissued official, postal tax items, telegraph and postal stationery. Then to wind up there were revenues, liquor duty, perfume tax, playing card, passport, cigar bands, etc. We've “run out of gas,” too, in trying to relate things that might be of interest and so others will have to dig out the details that they are interested in. Of course, Christie's could not show everything reasonably and even if one had attended the sale and looked over the lots he would have been busy for days trying to note everything. The total received for the Panama lots was \$152,745, with 89 lots sold out of the 92 listed, lots 574, 593, and 597 not listed as selling. The last two lots were revenue material but 574 was a 1964 air post production file on Scott C320.



lot 566

General Commentary

An interesting result from all of this is the opportunity to develop a feeling of how production was handled by the American Bank Note Co. In general they started with the receipt of an order from a postal authority and some idea of what they wanted. They then worked up models for the consideration of local representatives of the authority or in direct correspondence with the country based on anything that they might have supplied or desired. Once suggestions for change were handled, and an O.K. received on the model, production of the necessary dies was started, and based on quantities ordered, determinations were made as to the number of plates, presses to be used, etc. Colors would be finally determined with the die proofs, although it is helpful in engraving if they are known earlier. Once any final changes were made the dies could

be hardened, the plates made, and printing performed . . . a straight-forward sequence if everything went right which, of course, is not the way things always are in actuality. Still, with the generally fine work of the ABN employees, we see little evidence of their having difficulties. Yet with the political problems that some of the governments had, we're certain that there were difficulties. Therefore it is going to be up to the purchasers of the lots to give us the real "low-down" on what happened in detail for various issues, pro and con, along, hopefully, with more information as to the actual designers and engravers in particular.

Now let's dig into this particular auction catalogue and that for the ABN-7108 sale a bit more. The illustration on the cover of 7106 is an enlarged segment of an engraving used on a Brazilian postal card issued in 1908 in celebrating a century of commerce. The frontispiece illustration on p. 8 is a reproduction of a contemporary woodcut of the Merchants Exchange Building in New York City in which the American Bank Note Co. was located from the inception of the company in 1858 until 1867 when they moved to 142 Broadway. The original location was designated 48 Wall St. (this became 55 Wall St. later under a revision of the numbering system). Subsequently this building became the United States Custom House before ABNCo. left. Today the building still stands, so far as we've been able to determine, and as late as 1959 was the headquarters of the First National City Bank of New York (Griffiths, 1959). We have been unable to come up with the original publication of this particular illustration, however. The frontispiece illustration in the BNA catalog, ABN-7108 sale, is a front view of the entrance to the Merchants Exchange Building and was first used in *Harper's New Monthly Magazine*, v. 24, p. 306, Feb. 1862, in a story on "Making Money." The article was a third installment on the subject and was specifically written on the American Bank Note Company.

Now, there are some specifics to be picked up by checking over the lot descriptions and illustrations relating to ABNCo. operations. For example, as one checks over the work for different countries one can see the same initials, number sequences, etc. repeated and can figure out which ones were ABN employees or which might be those of the country in question. There is also the opportunity of figuring out the control schemes which at first are confusing with several different series of numbers. Our preliminary findings on these are summarized as follows:

1. ABN had a major series of die numbers from 1 up to almost 100,000 that we've noted and with no letters associated. This series involved in some instances the changing of other numbers or were used in conjunction with other numbers having letters, etc. Some of the dies were probably from other companies that were consolidated or absorbed by ABN, but not always.

2. A series with "F" preceding the number. These go from one up to five digits and are order numbers (it is so specified on the illustrated item for Nicaragua, lot 455). There is some confusion as F numbers are also to be noted on some Canadian dies. The F series apparently started around 1895 and, as well as can be determined, does stand for "foreign" as also noted but with a different twist in Marler, 1975, p. 36.

3. Some dies have a "C" preceding the number and such has been noted as high as C-15498, 1920 (lot 508, Nicaragua illustration). We have not determined a satisfactory explanation for this series. The assignments noted are die proofs for a number of countries and in some cases the C number has been deleted and replaced by one of the unlettered die series. Might C stand for "Company," meaning ABN as *the* company? We certainly doubt that it means "country" as we were once informed by an ABN vice-president but even "company" has its problems. The way it seems to have been assigned, "contract" is another word that might apply.

4. There also seems to be a possible series of numbers preceded by a "V." In some instances this seems to mean a vignette but we are not completely satisfied. See Nicaragua lots 470 and 475 as illustrated in ABN-7106. Actually the V just seems an addition to a number that is otherwise in the major unlettered die series that we've described in no. 1 above.

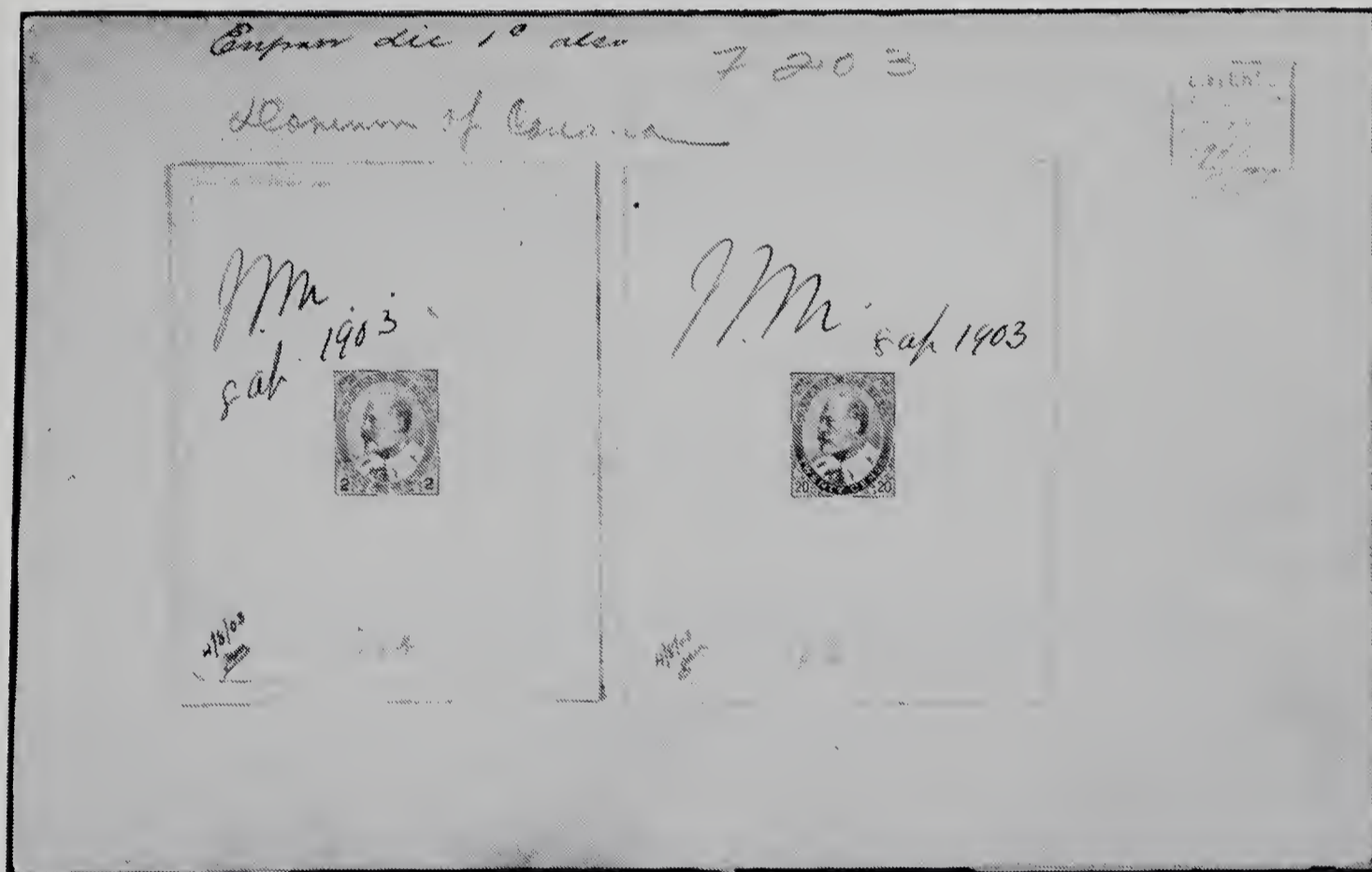
We've also puzzled over the initials "P.E.M." on some of the ABN index cards and have finally come up with a preliminary "translation" of "Pictorial Engraving Materials" from the items associated. This may not be quite right but in every case the material listed comprises illustrative items to help in designing and engraving.

Acknowledgments

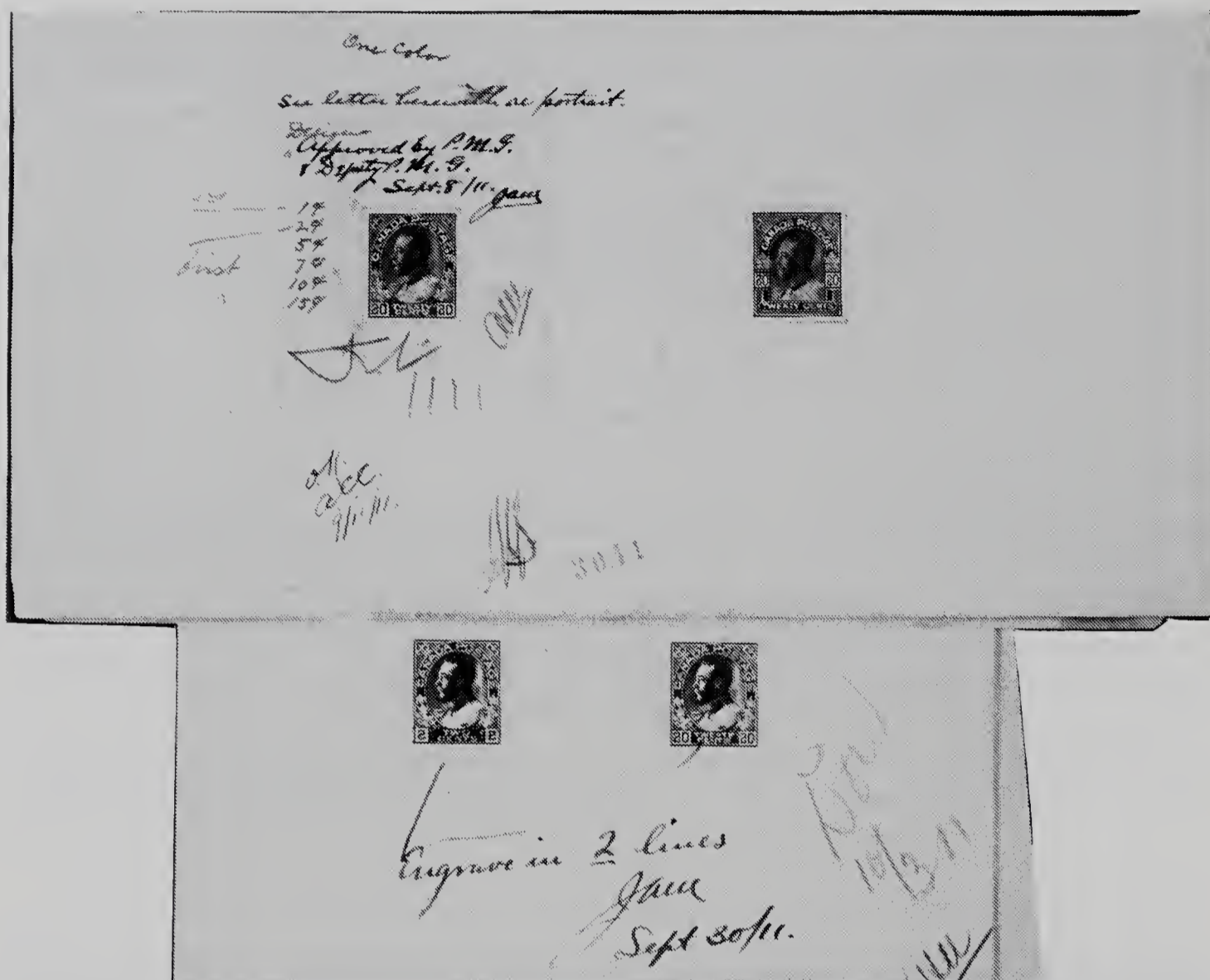
We acknowledge the gracious assistance of Elizabeth Pope of Christie's and Barbara Mueller also has helped on some things.

Sources used:

- Anonymous, 1862, "Making Money, III—The American Bank Note Company": *Harper's New Monthly Magazine*, v. 24, pp. 306–325.
- Christie's/Robson Lowe, 1990, (Auction catalogue) The American Bank Note Company Archives, United States Possessions, Latin America and Worldwide, Sept. 12, 1990, ABN-7106, 202 pp., plus list of prices realized.
- _____, 1990a, (Auction catalogue), The American Bank Note Company Archives, British North America, Sept. 13, 1990, ABN-7108, 154 pp. plus list of prices realized.
- Griffiths, William H., 1959, *The Story of American Bank Note Company*: American Bank Note Company, New York, 92 pp.
- Marler, George C., 1975, *The Edward VII Issue of Canada*: National Postal Museum, Ottawa, 211 pp.
- _____, 1982, *The Admiral Issue of Canada*: American Philatelic Society, State College, Pa., 567 pp.



From ABN-7108, Sept. 13, 1990 sale—BNA—Lot 1836 described as: "1903 King Edward VII Issue—2c red & 20c olive green stamp-size models (90F, 94E) comprising printed designs with hand-painted value tablets, both die sunk on card, initialled and dated '8 AP 1903,' affixed to thick card (229×146 mm), marked 'Engrave die 1c also'"—est. \$1,500–2,000; realized \$9,350.



From ABN-7108, Sept. 13, 1990 sale—BNA—Lot 1877 described as: “1912 Admiral Issue—20c stamp-size composite models (119E), two, on card (246×145 mm), both with photographic vignettes and handpainted frames in carmine and Chinese white, one is in the issued design and marked ‘Design approved by P.M.G. & Deputy P.M.G., Sept 8/11’ with ‘1c, 2c, 5c, 7c, 10c, 15c’ in red ink alongside; both affixed to card (246×145 mm), marked ‘one color,’ ‘OK, acc, 9/11/11’ and initialled”—est. \$1,000–1,500; realized \$13,200.

From ABN-7108, Sept. 13, 1990 sale—BNA—Lot 1878 described as: “2c and 20c stamp-size photographic models (106E, 119E), the former a composite type with handpainted value tablets touched up in Chinese white, both affixed to card (167×146 mm), marked ‘Engrave in 2 lines’ with lines pointing to the value tablets, initialled and dated ‘Sept 30/11,’ also two proofs of different background engraving, in green and sepia, affixed to card (106×144 mm)”—est. \$350–500, realized \$2,750.

Status of the ABNCo. Archive Sales as of Jan. 1, 1991:

Sales already held:

Philatelic

U.S. possessions, Latin America and Worldwide, New York, Sept. 12, 1990 (sale no. ABN 7106)
British North America, New York, Sept. 13, 1990 (sale no. ABN 1708)

(Together these two sales realized nearly six million dollars.)

China, 26 lots, part of a specialized China sale held in Hong Kong by Christie's Swire; realizations not yet available.

Syngraphic

Early American Bank Notes, 1810–1874, New York, Sept. 14–15, 1990 (sale no. ELIZABETH-7112 [F]). Realized \$3,108,759 inc. 10% buyer's fee.

Important World Bank Notes and Artwork, New York, Nov. 28–29, 1990 (sale no. LEO-7166 [H]). Realized approximately \$3,800,000 inc. buyer's fee.

(The best accounts of the activities leading up to each syngraphic sale and the results are found in *The Bank Note Reporter*, issues of June, July, August, September, October, November 1990 and January 1991. Interested collectors are urged to consult these reports.)

Sales scheduled for 1991, as of Jan. 1, 1991:

Philatelic—None scheduled as yet. No advance information has been forthcoming from the auctioneer, creating much speculation on the future of the U.S. material still unsold.

Syngraphic—More U.S. and BNA, June 5–6, 1991.

The BNA philatelic sale aroused the most emotional response of any of the sales thus far, with cries of foul arising from disappointed bidders about the withdrawal of 185 lots for “donation” to the Canadian Postal Museum in Ottawa. That institution also purchased 42 more lots in open bidding. There were allegations that these actions will inhibit the advancement of private philatelic study. However, a survey of what the Canadians acquired by one means or another gives a different picture.

They went mainly for selected die proofs, trial color proofs, and the file specimen sheets. Usually there were duplicate lots following the very lots they chose so that private collectors could also participate in ownership. For example, the first lot taken consisted of a sheet of 100 plate proofs on India from Pane A of No. 1P3, but following it were four more almost identical lots which sold in the \$7–8,000 range each, over twice estimate.

Strangely enough, they did not take the major production files or even many individual essays, which one would think have more significance in the overall story of their country's stamp production than runs of individual proofs of accepted designs. Nevertheless, the BNA offerings in general revealed so many new insights into color experimentation, proof types, etc., that the standard reference works will have to be revised.

The After-Market as of Jan. 1, 1991

Philatelic—Canadian dealer K. Bileski, a major buyer, has offered mixed lots of BNA and Latin American material in large newspaper advertisements and direct mailings, soliciting want lists, offering to send approvals, and presenting “grab-bag” type lots at a set price.

Specific lots which went unsold at the Latin-American section seem to be appearing on the auction market, too. For example, offered in the catalogue of the Jan. 16–17, 1991 sale of Cherry-stone Auction Galleries of New York is the production file of the Peru 1921 Independence Issue. From the description this would appear to be lot 621 of ABN-7106, which did not sell, according to the prices realized list. Another lot which did not sell, no. 617, the 1907 pictorials, also shows up in the Cherrystone sale. There are probably other such lots in the catalogue. Collectors would do well to scan the catalogues of other sales in 1991 for similar offerings.

Syngraphic—Many of the proof sheets of obsolete notes offered in the September sales are showing up in the ads of well-known dealers in *The Bank Note Reporter*. They usually attribute them to the ABNCo. archives. Prices range from about \$125 to \$375 per sheet.

Comments on Current Czechoslovak Security Engraving

A Visit with Václav Fajt, Engraver of Czech Bank Notes and Postage Stamps

by GENE HESSLER



Václav Fajt, a self-portrait.

DESIGNERS and engravers of postage stamps in Czechoslovakia are commissioned by the Czech Postal Authority. The four engravers at the Státní Tiskárna Cenín (STC), the State Printing Works, often submit stamp essays, one of which is frequently selected as the winning design. The names of Miloš Ondráček, who is employed at the STC, and Josef Herčík appear on Czech stamps most frequently. A few months ago the portrait of Czechoslovakia's new president, Václav Havel, by Mr. Ondráček, was selected to appear on a 50h stamp. (In the future there will be more about this engraver and his colleagues.)

During a recent trip to Austria, Hungary, and Czechoslovakia I had productive meetings with seven security engravers; among those in Czechoslovakia was Václav Fajt (pronounced "fight"). At the meeting Mr. Fajt signed and gave me a proof of his submission for the Havel stamp. Václav Fajt is not only an excellent engraver, he is fast at what he does; these two qualities do not always go together. In addition to the proof, Mr. Fajt gave me a copy of a philatelic article about the stamp, part of which is included here, and a copy of a letter from President Havel's personal secretary. The letter thanks the engraver for a copy of his engraving of the president and makes the comment that "I believe it is better than the one by Ondráček on the postage stamp." Both Havel portraits by Ondráček and Fajt are illustrated here; you can decide which you prefer.

The meeting with Mr. Fajt took place in his small flat in Prague where a large portrait of Albrecht Dürer (1471–1528) dominates one wall. Out of respect for this artist and engraver, Václav Fajt has engraved many of Dürer's woodcut and engraving subjects. In between sips of a very acceptable wine we discussed Mr. Fajt's work; the translator was my host and friend, František Sedláček.




The issued 50h stamp with Havel's portrait by Ondráček (top).



The unused Havel portrait for a stamp by Fajt (bottom). This is the subject of the translated article "A Flood of Presidents."

Václav Havel



osobní sekretariát
nábř. A. Rašína 78
120 00 Praha 2

Letterhead used by Havel's secretary.

Václav Fajt is a very intense man who was born on 8 August 1952 in Plzeň, the capital of the Western Bohemian section of Czechoslovakia. One could safely say Mr. Fajt is obsessed with engraving. He is also an avid tennis player. During his early years Mr. Fajt studied art and painting and attended the High School of Art and Industry in Turnov from 1967–1971 and the Special Art School in Prague from 1971–1973.

The number of stamps and first day covers he has engraved will soon number 100. Many of these have received awards. As part of a set of six stamps that received the first award at ASIAG in Italy as the best nature stamps are two by Fajt, a frog and a heron. If you have a copy of *Umění na známkách, Praga 88*, published for the World Postage Stamp Exposition in Prague in 1988, you will notice that the stamp on the cover was engraved by Václav Fajt.

The portraits of Slovak poets Pavol Orszagh Hviezdoslov (1841–1921) on the most recent 10 korun bank note (Pick 95) and Ludovít Štúr (1815–1858) on the new 50 korun bank note (Pick 97) and the colorful back design for the 20 korun bank note (Pick 96) are the first examples of Mr. Fajt's bank note engraving. New notes, including new denominations, are in the planning stage; Václav Fajt will undoubtedly engrave some of them.



The essay for an unissued Havel stamp by Josef Herčík, Jr.

The Unissued 1k Havel Stamp

by HENRY HAHN

(Reprinted from *The Czechoslovak Specialist*, journal of the Society for Czechoslovak Philately, Inc., Vol. 52, No. 5, Whole No. 499, May 1990, courtesy of Mirko L. Vondra, editor.)

The first stamp bearing the portrait of Czechoslovakia's first post-Communist president was issued on January 9, 1990 together with another stamp bearing the likeness of Czechoslovakia's President-Liberator Thomas G. Masaryk. Both stamps are 50h denominations.

A die essay of a 1k denomination stamp bearing the portrait of Václav Havel and the "OF" (Občanský Forum) initials appeared in philatelic circles shortly thereafter. The engraver of the essay is Josef Herčík Jr., son of the well-known engraver of many Czechoslovak stamps during the period of Communist rule. The essay differs in design from the subsequently issued stamp and is printed in red, blue and black. It is an engraving measuring 23×30 mm. It shows President Havel without a tie, with bushier hair under his right ear and with an expression somewhat less relaxed than is evident on the 50h stamp. From that we can only conclude that this portrait preceded that shown on the stamp—unless of course he grew hair as fast as he put an end to Communism in his country.

"A Flood of Presidents"

translated by HENRY HAHN from
Filatelie, 12/1990

I can not imagine that as far back as last year any one of us would attempt a portrait of our president just for the fun of it, without an order, without an honorarium. I do recall from the past some bronze statues which against all rules of sense were insensibly titled "To you, Comrade Husak"—but that was not a success. Well, actually it was, but of a doubtful and egotistic nature. Though at the time the Guggenheim Foundation expressed no interest,

today it might reach deep into its pocket, as did various millionaires to buy a brick from the Berlin Wall.

Even though in November of last year we were broke as far as being able to export pictures of the president, by January of this year there began a boom. Those previously damned were returned to their torn-down pedestals, those morally inadequate and obedient to the laws of revolution, fell from theirs. It is a joy when a nation after many years does not make fun of its rulers, but refers to its rulers in familiar terms (as is heard in the streets): Havlik, Havlicek (diminutive form), Vásek (familiar form of Václav), and even Vásicek (diminutive form of Václav).

Even artists didn't escape this tendency. One of these (also a Václav) an otherwise famous artist and engraver, V. Fajt, whose artistic capabilities we could many times have convinced ourselves of also on stamps, has engraved and printed a portrait of Pres. Havel, just for his own pleasure. If there could be more stamps with our head of state, this one would certainly wind up in postal use, and I don't know which one we would have chosen first.

Václav Fajt wanted to share the joy of a successful work, and hence sent one print to the president himself, as well as one to our editorial office (see illustration). We very much liked the engraving and hence congratulate the creator and heartily agree with the view of the personal secretary of the president of the CSFR, Vladimir Hanzel, who by letter thanked our engraver in the name of the president and highly praised the work. And for good reason!

Engravings by Fajt after works of Dürer:



"The Riders of the Four Horses" from the Apocalypse.



"The Bagpiper"



Statue of the poet Hviezdoslov in Bratislava.



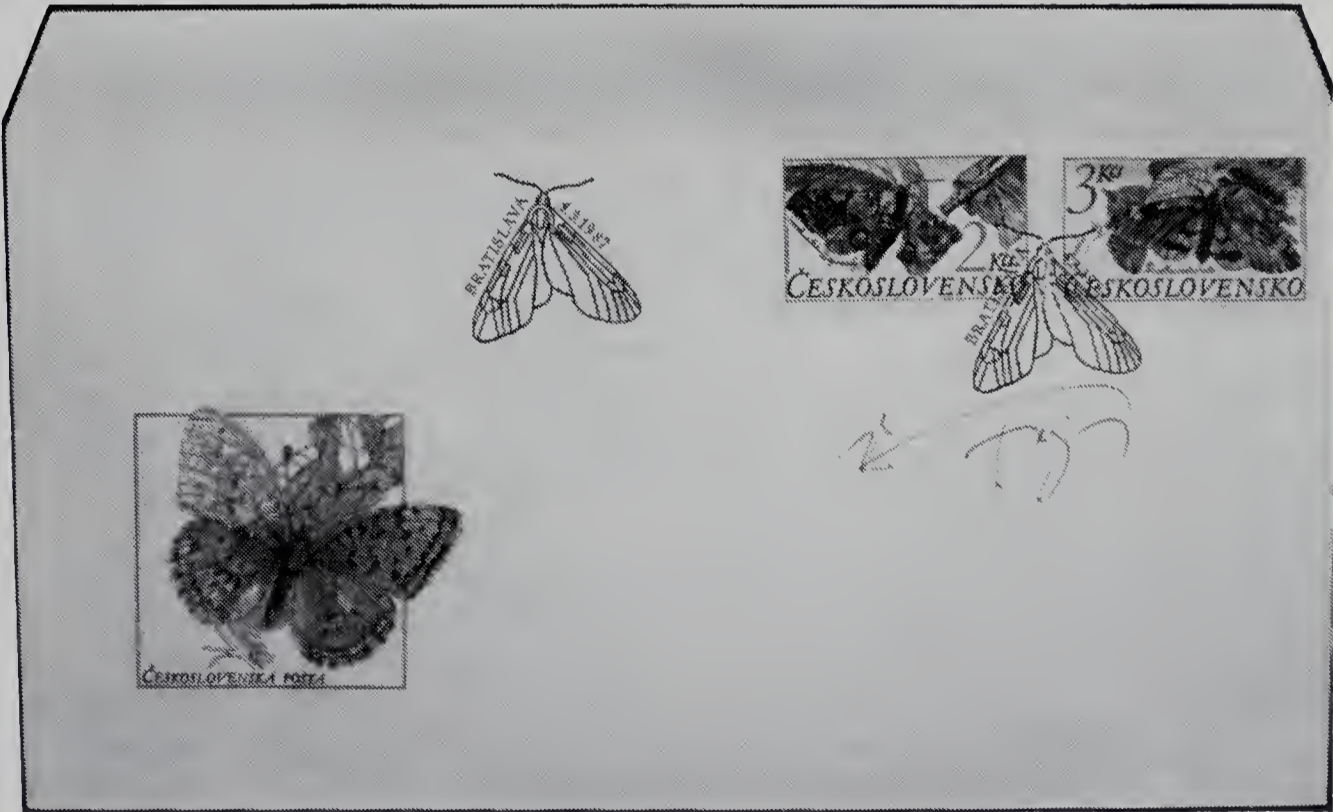
Fajt engraving of poet P.O. Hviezdoslov on current 10 korun bank note (Pick 95).



BACCHUS & ARIADNE (AST. PO. B. 1723)
SEBASTIANO RICCI 1659-1734
NÁRODNÍ GALERIE V PRAZE



Czechoslovakia no. 2716, 1988—
PRAGA '88 souvenir sheet engraved
by Fajt and reproducing details of
“Bacchus and Ariadne” by Ricci.



Czechoslovakia type A947 of 1987—first day cover with design by Fajt complementing his engraving
on the stamps.



Czechoslovakia no. 2625, 1986—undenominated proof of Fajt's engraving of a theater curtain "Woman Savaged by Horses" by Sychra, issued for the 50th anniversary of international brigades in Spain.

Paul Schmid to Distribute American Bank Note Collectibles

(The following is a press release made available at mid-January 1991 and is printed here for timely information purposes. Further information and comments will appear in our next issue.)

American Bank Note Commemoratives Inc. (ABNC), well-known producers of collectible products for the numismatic, bank note, and engraving fields, has appointed Paul W. Schmid Inc., a stamp company run by long-time stamp dealer, Paul W. Schmid, as the sole and exclusive distributor of its collectible products line.

Morris Weissman, chairman of U.S. Banknote Corp. (USBC), whose company recently completed the \$137 million acquisition of American Bank Note Co. (ABN), and Schmid, signed the contract at USBC's New York City offices.

Schmid, a full-time stamp dealer for 25 years, has been involved in many areas of philately. In addition to extensive experience in the retail, wholesale, and auction fields, he has also written two widely distributed books on specialized stamp subjects. He is a long-time member of both the APS and ASDA and currently serves on several prominent expert committees.

Immediate and long range plans call for ABNC to significantly broaden its services to hobbyists in many fields, including philately.

American Bank Note Commemoratives Inc., the archival division of American Bank Note Co., currently produces engraved historical event cards and commemorative show cards issued in conjunction with major U.S. numismatic and paper money shows. It is also the creator of the highly acclaimed *Archive Series*, a portfolio collection of engravings from ABN's vast archival holdings of dies and plates. Its products are not as well-known among stamp collectors as they are with paper money and engraving enthusiasts, but according to Schmid, all that is about to change.

(Continued on Page 183.)

Auction Action:

Dr. G.E. Jackson Syngraphic Essay-Proof Collection.
Sold by NASCA, June 16, 1990. Memphis, TN.

(Concluded from Journal 187, page 134.)

VIGNETTES OF THE FIRST CHARTER NATIONAL BANK NOTE REVERSES

The back designs of the First Charter National Bank Notes are among the most artistic ever prepared. Many were originally intended by Spencer M. Clark (Superintendent of the National Currency Bureau) for use on the obverse of the Legal Tender Notes, and some are offered above under the Legal Tender Notes. Those offered below are not full size rectangular vignettes, as intended for the Legal Tender Notes, but cut down oblong or elliptical vignettes obviously intended for central vignettes for the National Bank Note reverses.

The Bureau of Engraving and Printing was responsible for the engraved vignettes as intended for the Legal Tender Notes, but as noted by Hessler (p. 142) as least five different engravers prepared back designs for the first charter notes, and there are numerous variations on each. Dr. Jackson is responsible for discovering these variations.

*Due to Hessler's book, we can attribute many of the following vignettes of the **Landing of Columbus** to specific engravers and bank note companies. Unfortunately, engravers for vignettes used on other denominations are not specified.*

- 3262 Vignette of the *Landing of Columbus*. As used on the back of the First Charter \$5.00 Note. Black, on India on card. Prepared by an unknown engraver for the American Bank Note Company. Full vignette with floral designs at the sides, top and bottom, and "American Bank Note Company New York" at the bottom. A lovely Uncirculated example, Hessler plate note, p. 142. (\$300-Up) 400
- 3263 Vignette of the *Landing of Columbus*. Black, on India paper cut to an oblong shape and mounted on a card. The same design as above, prepared by an unknown engraver for the American Bank Note Company, but a different stage, with the ships on the horizon more prominent. Same oblong vignette as above, but with a sharply defined border and no fluid ornamentation. A fresh, Uncirculated example. (\$300-Up) 375
- 3266 Vignette of the *Landing of Columbus*. Black, on India on card. Engraved by Walter Shirlaw for the Continental Bank Note Company, with lettering and portions of the obligation all around the vignette. The India paper was cut in half before being mounted. See Hessler, p. 146. (\$150-Up) 400
- 3267 Vignette of *DeSoto Discovering the Mississippi*. As used on the back of the First Charter \$10.00 note. Black on India, die sunk on a card. Oblong vignette with elaborate border design, as on the first vignette of Columbus above. Engraver unknown, but American Bank Note Company logo below. Uncirculated and attractive. See another vignette of this design under the Legal Tender Series for which they were originally intended. (\$300-Up) 350
- 3268 Vignettes of *DeSoto Discovering the Mississippi*. Four vignettes (three oblong as above, one elliptical). As with the vignettes of Columbus, different engravers and companies are involved, but there are no credit lines or information to distinguish them. 4 pieces. 1) Oval, die-sunk on card; 2) Small oblong vignette, on India on card, with the American Bank Note Company credit line; 3) Medium oblong, on India, die-sunk on card. "F. Girsch 1862" pencilled at the bottom; foxed; 4) Unfinished oblong engraving. [4] (\$400-Up) 400
- 3269 Vignette of the *Baptism of Pocahontas*. As used on the back of the First Charter \$20.00 note, with the title in the vignette. Black on India, die-sunk on card, by the American Bank Note Company. Oblong, in an elaborate frame. Engraved by Charles Burt from John G. Chapman's painting. A bright Uncirculated with light foxing. Hessler plate note Fd103, p. 153. (\$400-Up) 675

- 3270 Vignette of the *Baptism of Pocahontas*. Identical to the last, but a bit more foxed, and no title in the vignette. Some mounting on the back. (\$250-Up) 400
- 3271 Vignette of the *Embarkation of the Pilgrims*. As used on the back of the First Charter \$50.00 Note. Proof in black on india, die sunk on card, by ABN. Oblong, in an elaborate frame. Engraved by W.W. Rice from R.W. Wier's '*Embarkation of the Pilgrims*.' A bright Uncirculated. Hessler plate note Fd104, p. 153. (\$400-Up) 375
- 3272 Vignette of the *Embarkation of the Pilgrims*. Proof in black on India on card. Oblong, without the elaborate border. "Landing of the Pilgrims—Rice" pencilled at the bottom. Uncirculated, somewhat foxed, the India paper brighter than the card. (\$300-Up) 220
- 3273 Vignette of the *Signing of the Declaration of Independence*. As used on the back of the First Charter \$100.00 note and the 1976 \$2.00 note. Proof in black on India, die-sunk on card, by the American Bank Note Company. Oblong, with an elaborate border. Engraved by Frederick Girsch from the John Trumbull painting, *The Signing of the Declaration of Independence*. A bright Uncirculated, with mounting on the back. Hessler plate note Fd105, p. 154. (\$600-Up) 675
- 3274 Vignette of the *Surrender of General Burgoyne*. As used on the back of the First Charter \$500.00 note. Proof in black on India, die-sunk on card, by the National Bank Note Company. Oblong, with an elaborate border. Engraved by Frederick Girsch after the John Trumbull painting *The Surrender of Burgoyne to General Gates at Saratoga*. Trivial light foxing, otherwise a nice bright Uncirculated. See Hessler Fd106, p.154. An important die proof vignette as it appears on a very rare note. Please refer to lot 3261 for an Extremely Rare proof back of this issue. (\$600-Up) 850
- 3275 Vignette of *Washington Resigning His Commission*. As used on the back of the First Charter \$1,000.00 note. Proof in black on India, die-sunk on a card, by the National Bank Note Company. Oblong, with an elaborate border. Engraved by Frederick Girsch and Louis Delnoce after the painting of the same name by John Trumbull. "Girsch and Louis Delnoce" written on the back. Hessler plate note Fd107, p.155. (\$750-Up) 875
- 3275A Die Proof Vignette of *Landing of the Pilgrims* as shown on reverse of First Charter \$1.00. India on vertical format card. Some flecking, otherwise nice. (\$100-Up) 150
- 3275B Die Proof vignette of *Sir Walter Raleigh Introducing Tobacco From America* as shown on the reverse of \$2.00 First Charter National Bank Notes (the "Lazy Deuce"). India on card. (\$100-Up) 210
- 3276 Sepia wash drawings (separate) on bristol board of the *Rescue of Capt. Smith, 1609* and the *Departure of the Pilgrims, 1620*. The embossed stamp of the Continental Bank Note Company can be found in the upper left of the first. Each has light foxing and heavy mounting signs in the corners of the back. Hessler plate note NE7a, p.155. 2 pieces. (\$600-Up) 975

UNIQUE NATIONAL BANK NOTE ESSAYS BY THE EXCELSIOR BANK NOTE COMPANY

The following essays, combinations of hand drawn and lettered artist's designs, with paste-ups of portions of engravings, were prepared by the Excelsior Bank Company, who never actually received any contracts for work for the Treasury Department. Hessler, in listing these, speculates that these are the models Excelsior submitted in attempting to obtain contracts in 1876. The essays offered below are some of the Hessler plate notes, plus variations of a few.

- 3277 \$1.00. Reverse Essay by Excelsior Bank Note Company. Combination artist's drawing and paste-up in green and black. "Excelsior Bank Note Co. N.Y. & Washington, D.C." credit line at the bottom. Foxing and mounting stains on the back, one showing through to the face. Hessler plate note NE2, p.164. (\$400-Up) 290
- 3278 \$1.00. Reverse Essay by Excelsior Bank Note Company. Combination artist's drawing and paste-up in green and black. Some foxing, glue and drawing on the back. Hessler plate note NE21, p.164. (\$400-Up) 280

- 3279 \$2.00. Reverse Essay by Excelsior Bank Note Company. Combination artist's drawing and paste-up in green and black. Excelsior Bank Note Co. credit line at the top. Heavy foxing on the back, a little on the face. Hessler plate note NE22, p.165. (\$400-Up) 475
- 3280 \$5.00. Reverse Essay by Excelsior Bank Note Company. Combination artist's drawing and paste-up in green and black. A little foxing and glue staining. Similar to Hessler's NE23, p.165, but with additions at either end. (\$400-Up) 450
- 3281 \$5.00. Reverse Essay by Excelsior Bank Note Company. Combination artist's drawing and paste-up in green and black. "Excelsior Bank Note Co. N.Y. & Washington, D.C." credit line at the bottom. Similar to Hessler's NE24, but with an engraved vignette pasted in the center frame. (\$400-Up) 500
- 3282 \$5.00. Reverse Essay by Excelsior Bank Note Company. Combination artist's drawing and paste-up in green and black, with the central vignette in sepia. While the numeral counter show a "5" denomination, the scrolls at the top and sides read "ONE DOLLAR". "Excelsior Bank Note Co. New York & Washington, D.C." credit line at the bottom. Bright, with very little foxing. Similar to Hessler's NE25, but differences just outside the center vignette at three, six, and twelve o'clock. (\$400-Up) 500
- 3283 \$5.00. Reverse Essay by Excelsior Bank Note Company. Combination artist's drawing and paste-up in green and black. While the state seal at the left is from North Carolina, Charter number 245 (in the center) was issued to the First National Bank of Morrisville, New York. Very attractive, with little foxing. Hessler plate note NE27 (top). (\$400-Up) 625
- 3284 \$5.00. Reverse Essay by Excelsior Bank Note Company. Combination artist's drawing and paste-up in green and black, the central vignette sepia. Somewhat toned, with foxing on the back. Hessler plate note NE27 (bottom). (\$400-Up) 500

UNIQUE WASH DRAWINGS FOR THIRD CHARTER NATIONALS

- 3285 \$5.00. Black and white wash drawing for the reverse of the Third Charter \$5.00 note, artist unknown. The center is cut out, and "Ed. 11-5-1900 1,000,000" (written) and "No. 18. TREASURY DEPARTMENT" (engraved) on the blank side. Light foxing and/or glue on the back. Hessler plate note NE28, p.169. (\$400-Up) 210
- 3286 \$10.00. Wash drawing in pink, blue, gray, and white for the right end of a Third Charter \$10.00 note by R. Ostrander Smith for the Bureau of Engraving and Printing. On a thin brownish paper, approximately 8½" by 7½", jagged and broken at the upper left. Hessler plate note NE29, p.171. (\$400-Up) 200
- 3287 Wash drawing in gray on white bond, by Walter Shirlaw. About Uncirculated, with mounting on the back. Listed by Hessler as NE30, p.173, under the National Bank Notes, but "Hand colored essay" and "1.00 Ed. series" are written on the back. (\$400-Up) 375

PARTIAL PROGRESS PROOFS FOR THIRD CHARTER NATIONALS

The following six lots are some of the more peculiar items we have handled. They all were printed on India on card, except that the India paper affixed was not large enough for the full impression, and the printing was done after the India paper was mounted on card. As a result, the right ends of the printing (from a quarter inch to nearly two inches) appears on the card itself, not the India paper, and is quite a bit lighter. Though the notes are listed and illustrated in Hessler, none of this is mentioned.

- 3288 \$5.00. Progress Proof of the left end of Third Charter \$5.00. The printing extends about a quarter inch or so beyond the India paper at the left. Vignette of Benjamin Harrison at left. Uncirculated. See Hessler Fd122, p.170. Ex Hickman & Oakes Sale, September 20, 1978, lot 444. (\$400-Up) 325
- 3289 \$10.00. Progress Proof of the left end of the Third Charter \$10.00. Over an inch of the printing extends beyond the India paper at the right. Vignette of William McKinley at the

- left. Uncirculated. "17 Feb. 1902—2:30 PM" pencilled at the bottom, "39148" stamped in blue on the back. See Hessler Fd123, p.170. Ex Hickman & Oakes Sale, September 20, 1978, lot 445. (\$400-Up) 400
- 3290 \$50.00. Progress Proof of the left end of the Third Charter \$50.00. About an inch of printing extends beyond the India paper at the right. Vignette of John Sherman at the left. Uncirculated. "2 Aug. 1902" pencilled on the bottom, "53774" stamped in blue on the back. See Hessler Fd125, p.173. (\$400-Up) 450
- 3291 \$50.00. Progress Proof of the reverse of the Third Charter \$50.00. As above, the printed portion on India paper (die-sunk on a large card) is strong, but the remaining two inches or so (the full remainder of the note in this case) is on the cardboard and much lighter. This is the only note of the four that received an impression from a full plate. "50178" stamped in blue on the back. Hessler plate note Fd125, p. 176. (\$750-Up) 550
- 3292 \$100.00. Progress Proof of the left of the Third Charter \$100.00. Over an inch of printing extends beyond the India paper at the right. "4462—5 July 1902" pencilled at the bottom of the face, "51534" stamped in blue on the back. Hessler illustrates two such \$100.00 Proofs (Fd126, p. 177); this impression is earlier than either of them. (\$500-Up) 600
- 3293 \$100.00. Progress Proof of the left end of the Third Charter \$100.00. Over an inch of printing extends beyond the India paper at the right. "2 Aug. 1902" pencilled at the bottom of the face, "53796" stamped in blue on the back. Lightly foxed, but nice nevertheless. This is the latest of the three stages known, and is illustrated by Hessler at the top right of p.177 (Fd126). (\$500-Up) 400
- 3294 \$10.00. Proof of the central part only of the reverse, in green on India on card. The female figure engraved by G.F.C. Smillie, the rest by Marcus W. Baldwin. "Figure by G.F.C. Smillie/background by M.W. Baldwin" pencilled at the left, otherwise Uncirculated. Hessler plate note Fd123, top of p.171. (\$300-Up) 300
- 3295 \$10.00. Proof of the central part only of the reverse, in green on India on card. A second, as above, except with some damage at the top right. (\$200-Up) 250
- 3296 \$20.00. Progress Proof of the reverse in black on India on card. Nearly complete, needing work at the corners, particularly the upper left. The panel at the bottom with the "This note is receivable. . ." wording has been cut out. "35962" stamped in blue on the back. Some foxing at the left end, otherwise nice. Hessler plate note Fd124, bottom of p.172. (\$400-Up) 675
- 3297 \$20.00. Progress Proof of the reverse in black on India on card. As above, nearly complete, needing work at the corners, particularly the upper left. However this example has the full complete panel at the bottom. About Uncirculated, with a single light center fold. Not in Hessler. (\$400-Up) 600
- 3297A \$50.00. Progress Proof of the left end in black on India on card. Rather incomplete version of *Mechanics* by G.F.C. Smillie. Hessler Fd125, p. 175 and appears to be the plate note. (\$250-Up) 300
- 3297B \$50.00. Progress Proof of the left end of the reverse in black on India on card. A virtually complete version. Not in Hessler. (\$300-Up) 725
- 3298 \$50.00. Progress Proof of the right end of the reverse in green on India on card. Uncirculated. Mentioned by Hessler (though with only a sketchy description) on p.175. (\$400-Up) 210
- 3299 \$50.00. Another progress Proof of the right end of the reverse in green on India on card. A somewhat more advanced stage, with the completed wording in the bottom panel. "M.W. Baldwin" pencilled at the bottom. Uncirculated. Hessler plate note Fd125, p.176. (\$400-Up) 250
- 3300 \$100.00. Progress Proof of the central portion in black on India on card. Stamped no. 44219 on verso. Hessler Plate note, p. 177. There are some very trivial hints of foxing. 250

- 3301
- \$5.00. An extremely curious piece of unknown origin or purpose. Printed in light green on an off-white resembling crepe paper. Hessler plate note from the top of p. 212, where he states “. . . they are said to have been part of the estate of John E. Gavit, president of the American Bank Note Company who died in 1874.” No printing, but the watermark reads “National Currency”, “FIVE”, and “UNITED STATES”.
- (\$500-Up)
- 200

FEDERAL RESERVE BANK NOTES

- 3302
- \$1.00. 1918. Full Proof of the reverse in green on India on card. Cancelled with four small holes in the top border, and two in the bottom border. Uncirculated, with trivial light foxing, and mounting on the back. Not in Hessler.
- (\$750-Up)
- 290
- 3303
- \$2.00. 1918. Progress proof of the center of \$2.00 F.R.B.N. in Black on India on card. Popular Battleship motif without details around, no smoke etc.
- (\$250-Up)
- 400
- 3304
- Similar, but a later version in Black on India on card. Smoke and sky details added. No. 766060 in blue on the back.
- (\$250-Up)
- 375
- 3305
- \$100.00. 1918. Though this denomination was never issued in the Federal Reserve Bank Note Series, plates were prepared for a few districts. Proof notes are thus the only form in which this may be obtained. This is a full obverse Proof, very wide, in black on India on card, with small cancellation holes in all borders (3 at each side, two at the top, 4 at the bottom). New York district, Teehee and Burke, Hendricks and Strong; no plate number or position. A nice Uncirculated, with trivial foxing and mounting remnants on the back. An extremely important essay for a design that came close to issuance. Hessler plate note/1499r, p.184.
- (\$3,500-Up)
- 2,000

FEDERAL RESERVE NOTES

- 3306
- \$1,000.00. 1914. Full reverse Proof, very wide, in green on India on card. Uncirculated, with trivial foxing, and mounting remnants on the back. Hessler (p.186) mentions a reverse proof with cancellation holes in the bottom border; this one has two cancellation holes in the top border and three in each side border.
- (\$1,500-Up)
- 875

NATIONAL GOLD BANK NOTES

- 3307
- Proof of the central vignette of gold coins from the National Gold Bank Note reverses. Oblong, as on the note with “GOLD BACK”, “689”, and “AMERICAN BANK NOTE COMPANY” below. A superb engraving that cannot normally be seen very well because of the low grade of most of the extant National Gold Bank Notes. This proof is in black, on India die sunk on a card, and is Extremely Rare. Hessler Fd-146a, p.194.
- (\$750-Up)
- 575
- 3308
- Proof of the central vignette of Gold Coins from the National Gold Bank Note reverses. Oblong, as above, but without the additional engraving below, and evidently printed in gold. Hessler lists this (No. CGE 3) as being printed in bronze as on the Compound Interest Treasury Notes and the second and third issue Fractional Currency Notes, and cites the Treasury Department’s *History of the Bureau of Engraving and Printing*. We have examined this fascinating vignette carefully and must disagree—the printing of this vignette in no way resembles the bronze composition used on the other notes mentioned, and does appear to have actual gold flecks in the printing mixture. It has absolutely no oxidation as is common to the bronze overprints, and the texture is entirely different. Coupled with the fact that this is, after all, a vignette of GOLD COINS, for which a trial printing in gold seems entirely logical, we have no doubt that this is printed in gold, not bronze. It must, however, be sold “as is”, with no guarantee, as no chemical tests have been done. Whether it is in gold or bronze, it is unique and of the greatest historical importance.
- (\$2,500-Up)
- 1,300

MISCELLANEOUS

- 3309
5. An unusual Trial/Essay from perhaps a private source. Proper size of a large sized note. Paste-up in relief, the borders and center portions. Some portions of the lettering loose. Hard to ascertain exactly what this is. The center vignette appears to be the work of

- ABN and appears on securities and foreign notes (Mexico BANCO DE JALISCO as appeared earlier in this sale). An enigmatic piece that most likely is of an unofficial nature. (\$400-Up) 325
- 3311 Unusual Proof of Left Ends of four National Bank Note state seals with end lathe present. The states are Pennsylvania, New Jersey, Virginia and South Carolina. In Brown, on India and loose from its card. Why these four state ends would be printed in this form and together (not alphabetically) is a mystery. (\$300-Up) 575
- 3312 Phillipines. Under U.S. Protection. Progress Proof of the center portion of the 500 Pesos silver certificate (Pick 31). Black on India on card, full size plate impression extends across India onto card (as third charter proofs that appeared earlier) Uncirculated. M. Lopez de Legazpi appears at the center of the proof. Legazpi reached Sebu Island in 1565 where he founded Panay and later in 1571 founded what is the present day Manila. He was the first Spanish colonial governor. This proof is a reminder that the Bureau of Engraving was involved in the production of these Phillipine Protectorate issues, an area that has been rather neglected by collectors of U.S. Federal issues. 400
- 3313 Oil painting by N.A. Brooks of the \$10 1880 Legal Tender Note. On chipboard. 25 by 16.5 cm. Some scratching across the face, mostly on the black margins. Included with the item is a photograph of it from Bank Note Reporter. According to the article, John T. Hickman purchased the painting from the late Lou Werner who had acquired it at auction in 1934 and displayed it on his wall for many years. A notation pencilled on the back reads "Said to have been among the novelties displayed at the saloon-restaurant of Smith and McNells Greenwich st-(between) Vesey & Warren, N.Y.C., which closed with the 18th Amendment enforcement. F.F." 1,600
- 3314 Numismatically related diaries of Marcus Baldwin, T.F. Morris and Charles Chalmers, all master engravers and employees at one time or another of the American Bank Note Company and/or the Bureau of Engraving and Printing. The diaries cover the years 1894-1928 and cover trips, visits, business appointments, church sermons (then a mode of entertainment in a simple world). Personal news consists of wedding reports of James Smillie's granddaughter, a visit with Darley's widow in Maryland, etc. Most important are the mentions of engraving work done, scenes, portraits and the like. The diaries mention that the older men went to Florida taking their work with them to avoid the pains of arthritis or other aging problems. Sometimes the engravers even made drawings in the diaries. At that time, and indeed in the present era, the roster of master engravers numbered between 25 and 50. This, and the fact that they were all members of the same Union, meant that they, perforce, all knew one another. Indeed, there was a great deal of intermarriage among their families; this is reflected in the diaries. A fascinating group for the engraving researcher and obviously Unique. [65] 270

FRAMED ITEMS FROM DR. JACKSON'S COLLECTION

- 3351 Wash drawing of the Capitol Building. 41 by 29 cm. In wooden frame. There are some blue water color highlights added, possibly at a later date. Excellent condition. At lower right is pencilled "Copyright KB 1912". Also attached is a die proof vignette based on the wash drawing. [2] 450
- 3352 Matted and framed sepia engraving of Lincoln. 44 by 36 cm. In a gold trimmed, wide wood border frame. Some chipping on the frame, otherwise nice. 150
- 3353 A superb hand painted Model (wash drawing) of a medallion head of Washington. 20 cm in diameter. Beautifully matted and framed with a die proof of the engraving by BEP. All executed by the noted Charles Burt. Overall size 46 by 35 cm Superb condition. 500

Artist's Presentation Proof to J.W. Casilear

- 3354 An artist's proof of Washington by William E. Marshall. 77 by 51 cm. Matted and framed in dark wood (some chipping). Some very light foxing, otherwise pristine. At the lower right "To Mr. J.W. Casilear with regards of William E. Marshall" in pencil. 350

Wash Drawings Relating to Federal Currency

- 3355 A pencil wash drawing of "Victory Advancing" by J.W. Casilear (initialed in pencil at the base). Oval 12 by 10 cm. Matted in an oval gilt frame. Also included is a die proof vignette of the almost final vignette on India on card with some light foxing. This vignette appears on the \$20 Legal Tenders. [2] 20
- 3357 Wash drawing in mirror image of "America Seizes Lightning" in a sepia tint. 13 cm in diameter. Matted in a gilt frame (overall 31 cm square). Signed by "T.P. Liebler" at lower right. A lovely piece. Included is a die proof of the finished vignette on original card. The vignette appears on the first and second charter National Bank Notes at the lower right. [2] 975
- 3358 Sepia wash drawing of an eagle by Charles Burt. Oval 18 by 19 cm. Matted and in an ornate oval gilt frame. Overall size 32 by 29 cm. There is some light chipping. This eagle was photographically reduced and used on such vignettes as "Justice and Liberty"; and appeared on currency and Federal Tax stamps. 975
- 3359 Sepia wash drawing of the Vermont Arms as used on National Bank Notes. Oval 7 by 4 cm. Matted oval and framed square (31 by 26 cm). Gilt, some chipping. 350

Ormsby Presentation Piece

- 3360 Presentation Group to Sidney E. Morse from W.L. Ormsby. Modern frame in black wood. Light brown, gilt edged mat. Overall size 75 by 42 cm. An interesting piece, centered with a tri-color medallion proof sheet in blue, brown and red, flanked by three obsolete notes produced by Ormsby and a handwritten note at the lower left "Presented to/Sidney E. Morse/by his friend and humble servant/W.L. Ormsby". One of the notes is an IN COMMERCIAL BANK note with the Keokuk overprint. The notes may have been added later, but certainly the letter associates with the center piece. A unique item for the Ormsby collector. 220

Civil War Related Item

- 3361 Pencil Wash drawing and related vignettes of "Old Abe" by Marcus Baldwin. Used on vignettes of securities, but to our knowledge, not on Federal currency. This lot is comprised of a sepia wash of "Old Abe", an eagle; 16 by 11 cm mounted to chipboard. Also included are two versions of him as die proof vignettes. A set of two, one a progress dated Jan. 29, 1878 in pencil on the back and the second a finished vignette with the same date. Both of these on India on card by NBN. The third die proof is titled "Old Abe" (No. 916) by ABN on India die sunk on card. This is a different version from the other two. Also included are four stock certificates that this ABN vignette was used for, a centennial photographic card of him, and background research articles. [9] 675

Schmid to Distribute ABN Collectibles

(Concluded from Page 176.)

ABNC is currently talking with several important groups about producing a series of philatelic-related cards that would appeal to stamp collectors.

ABN currently has more than 25,000 dies and plates in its Horsham, PA die vault. Each is carefully sealed in wax to protect the finish, wax that for many has not been removed in more than 100 years.

ABNC believes the time is right to bring its products into the forefront of the collectibles market. Both U.S. Banknote Corp. and American Bank Note Co. are committed partners, and Schmid feels their impact on the philatelic community will be extremely positive. The art of engraving is a fine art, and ABNC plans to produce some of the finest examples at prices every collector can afford.

"We have a few plans that we think will surprise and delight everyone," said Schmid, "and while I can't be more specific at this time, let it suffice to say that 19th and 21st century printing technologies will be combined in a way that collectors have yet to imagine!"

Interested collectors and dealers, may contact American Bank Note Commemoratives Inc., at 7 High St., Suite 412, Huntington, NY 11743.

Queen Victoria

Head Dies (continued)

This page details the production of the original colonial head, which was a reject never used on a stamp. The Original Colonial Head as we know it was actually a second effort which is shown on the following pages.



Progress die proof – 4 January 1859 ①

Easton was apparently unaware of this proof, which shows the way detail was gradually added to the hair and ear.



Enlarged 2x



Progress die proof – 12 January 1859 ①

Easton did not write of this die either. The sequential refinements which gradually define the finished head are beautifully illustrated by the final small touches completing the hair and ear. The crown and top of the head are fully drawn, although still rough.



Enlarged 2x



The rejected original colonial head die proof – 24 January 1859 ①

Optimistically labelled for its intended first use, the design was rejected by a higher authority due to the dominant fleur-de-lys in the middle of the head.



Enlarged 2x

Essay/Proof Treasure Trove in a Maltese Attic:
The Investigations of Paul & Barbara Kayfetz

←
Queen Victoria

(Continued from Journal 187, Page 122.)

◐ Head Dies (continued) ◐

The rejected head was not the only false start. The first proof below shows the blank diadem again.
The next proof is an almost finished version of the design ultimately used.
The third proof below shows a step back to redo the crown and hair.



Die proof with blank diadem for second attempt – 3 March 1859 ①
Ex Ferrary, this proof would have been central to Easton's analysis had he known it.
The die Joubert had thought finished on 24 January was presumably not rejected until some five weeks later – shortly before this first step in redoing it.



Enlarged 2x



Progress die proof one week later – 10 March 1859 ①
This was the one progress die Easton described, but he greatly misjudged the speed with which Joubert could engrave. Unaware of the 3 March proof, he wrote that it took three weeks to do this die.



Enlarged 2x



Die proof of another reversion to a partially blank diadem – no date ①
At first, one would assume this undated die, *ex Ferrary*, belongs earlier in the sequence. However, the absence of forehead lines is identical to the final Original Colonial Die, and does not appear on any of the previous dies.



Enlarged 2x

New Light on the John A. Lowell Banknote Engraving Co.

The brief report on the "solicitation sample" stamp attributed to the John A. Lowell Banknote Engraving Co. of Boston in JOURNAL No. 187, pp. 123-24 (3rd quarter 1990) has elicited two significant responses which shed new light on this obscure company.

First, our member Milton Friedberg, the fractional currency authority, showed the article to Walter T. Tower, Jr., president of "The Nimrod Press Printers & Engravers incorporating the John A. Lowell Company" of Boston. His comprehensive response follows:

One of your subscribers and a Director of my company, Milton Friedberg, sent me a copy of your article on the "Solicitation Sample" from John A. Lowell. As you can see from this letter-head, John A. Lowell Company is now part of the Nimrod Press. The Lowell Company was established in 1858 by one of the Lowells who, if you remember, only spoke to the Cabots who, in turn, spoke only to God in Boston, at least.

The company continued to exist doing stationery, some banknotes, stock certificates, and the like until the crash in the 20's when it went out of the security printing/business and became a pure stationery company. During World War II, the copper engravings, going back to the Civil War period, were scrapped for the war effort, obviously destroying a priceless piece of the industrial history of Boston and New England.

After World War II, the Norris family came into ownership of the company, though the last Lowell, Mr. A. Payson Lowell, was still associated with the company. The Norrises continued the engraved stationery business under the direction of their head engraver, Don Hurd, and at the same time, built a strong commercial printing company. By the mid-70's, the commercial printing was three times the size of the engraving division.

The Norris family, father and son, retired from the business in the mid-70's and sold the company to the publishing firm of Warren, Gorham and Lamont (WG&L). WG&L, in the early 80's, was purchased by the Canadian conglomerate, Thompson International, who in turn sold their 25-person printing and stationery Lowell Company to Nimrod.

The commercial printing part of Lowell has been absorbed completely into the Nimrod Press, which is now a 150-person company. We maintain the engraved stationery division, doing work for banks, law firms, and the like. Currently, that division has one salesperson and four employees, and is growing slowly in what, in fact, is a shrinking market.

I hope that this rundown on the Lowell Company will be of interest to you. I cannot give you any information about the "Solicitation Sample," nor do I have any way of telling whether that is, in fact, a Lowell product. I can, however, attest to the fact that the Lowell Company was never liquidated and never was a part of American or National Bank Note Company.

Especially significant is Mr. Towers's statement that the Lowell Company was never liquidated and never was a part of American or National Bank Note. This repudiates Brazer's contention as repeated in the article.

Then, Robin Ellis, another EPS member and editor of *The Souvenir Card Journal*, relates the following experience:

"A couple of years ago, after running a continuous ad in the *SCJ* telling of wanting small intaglio prints, and without too much response, I received a letter from a man in Boston asking if I'd be interested in some engraved plates that were curved to fit on a large printing machine. His asking price was more than I could afford, and curved plates were not what I really wanted. So I thanked him for the offer, declined it, and sent the letter on to Mike Bean, who is always looking for that kind of 'collectible' (in this instance, possibly 'usable'). He bought the plates.

"As a member of the Washington Plate Printers Union, Mike keeps a spider press in his basement and which gets a lot of use. (He is presently designing a new souvenir card, with Nels Aspen, for introduction at GENA next year, and to celebrate the twentieth anniversary of the Currency Club of Chester County.)

"In the cover letter to me from the man in Boston, he told me that he'd been given a 'once in and once out' authority to take any of 'the garbage' from the basement of an old print shop that was to be torn down almost immediately. He came away with the previously mentioned plates. The print shop could only have been the John A. Lowell plant, I think.

"Sometime later, Mike sent me a couple of intaglio prints he'd run from his newly acquired plates. One of them was much the same as your 'solicitation sample' illustration. My copy differs in that it lacks everything surrounding the outer circle of the C.61 sample but it is still a very nice, deeply cut (or well printed) example of an intaglio print."

This information seemingly conflicts with Mr. Tower's statement that during World War II the Lowell Company engravings were scrapped. However, he specified copper engravings, while it would seem likely that the solicitation sample was a steel engraving in keeping with postage stamp production methods.

At any rate, we are grateful for the input of these respondents and are still open to more comments.

Yes, the Gavit Company of Albany is Still in Business!

The question "Is the John E. Gavit Engraving Firm Still in Business?" was asked in JOURNAL 187, p. 118 (3rd quarter 1990). The curiosity about the firm that produced the Albany postmaster stamp essay (Br. 1XaE) was prompted by an offer by NASCA of John E. Gavit's personal cancellation device. The description included the cryptic statement that the concern is still in business.

Gene Hessler has responded with the following observation: "I have been in touch with the owner/president, Richard Brownstein, Gavit & Co., P.O. Box 1066, Albany, NY 12201. He contacted me early in 1990 wanting to know what I knew about Gavit, his great-grandfather or relative of some sort. He, Brownstein, sent me photocopies of a book of engraved material: titles, bank names, checks, etc. However, most of it is ABN material. He was thinking of preparing a pamphlet for the 100th anniversary in 1991. I offered to help and have compiled a list of Gavit notes, but I haven't heard from him since."

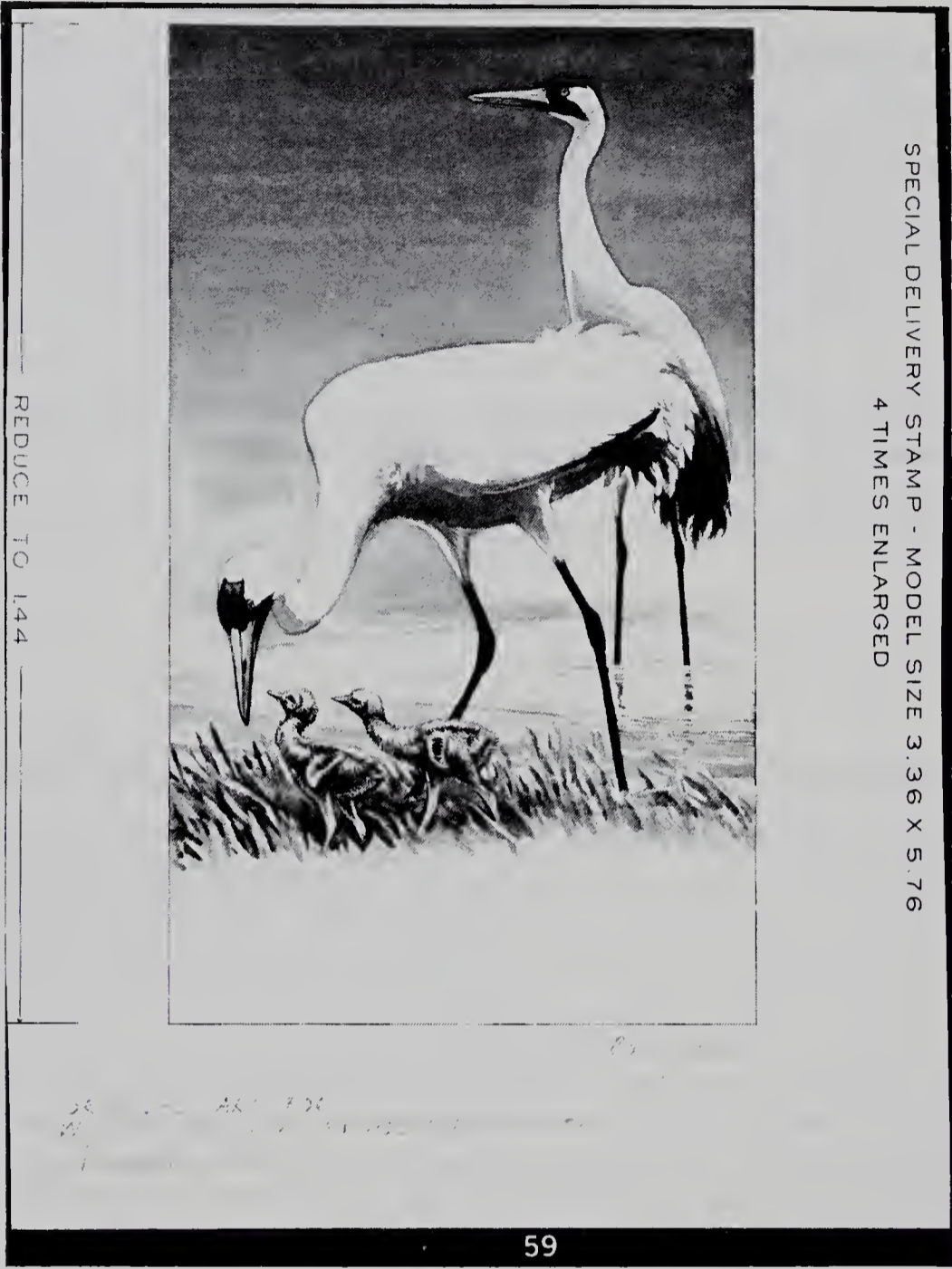
Joyce Collection Dispersal

(Concluded from Page 156.)

of Joyce's quest for knowledge, his collection includes scores of albums devoted entirely to his philatelic notes and supporting research. Also discovered was the major portion of an unpublished manuscript, a study of the embossed revenues.

In addition to the revenue treasures, the Joyce holdings include the finest collection of postal card and postal stationery essays and proofs that has ever been assembled, with unique items never seen before, and numerous other rarities. Other sections include the definitive collection of Canal Zone and Philippines full booklets and booklet panes, also featuring many items that will be seen by collectors for the first time ever.

The Morton Dean Joyce collections will be offered to collectors through private placements as well as through a series of auctions to be conducted by Daniel F. Kelleher Co., Inc. An offering booklet is being prepared, and inquiries are being accepted at this time by Andrew Levitt, Philatelic Consultant, P.O. Box 342, Danbury, CT 06813, telephone (203) 743-5291.



Late 20th Century U.S. Essays Offered by Kelleher

The June 19–20, 1990 auction sale of Daniel F. Kelleher Co., Inc. in Boston included some seldom-seen late 20th century U.S. essay/proof material, including the 5c Army-Navy water-color drawings by Steven Dohanos catalogued as Brazer 789E-A-J and 749E-A-L. An estimate of \$25,000 was placed on lot 52. Other items and their estimates were:

53 P	3c Telegraph (924P1), large die proof on india die sunk on card, 6" × 8", #820176A & "Modeling" on rev., V.F.	600.00 +
54 E	3c Telegraph (924E), large die essay of incomplete engraving of entire design on india die sunk on card, 125 × 112mm, #70145 on rev., V.F., fresh. Probably Unique.	Est. Net 750.00
55 TC	3c Oregon, Dull Violet (954TC1), trial color large die proof on india die sunk on card, 8" × 6 1/8", #955836A & "Engraver's Stock Proof" on rev., small punch L.R. corner, lt. corner bends, o/w V.F.	650.00
56 P	3c FIPEX (1076P1), large die proof on india die sunk on card, 7 7/8" × 6", #180331B & "Engraver's Stock Proof" on rev., signed "George A. Payne, Letter Engraver", V.F.	600.00 +

- 57 E

3c Wildlife Conservation (1077E), original wash drawing, 10½"×7½", size of image 7"×4", in brown, lt. brown, gray & black on thick card, pencil "Rough Sketch for Wild Turkey Stamp" & "Bob Hines" (designer) at B., V.F. Unique, differs from issued stamp.

Est. Net1,000.00 +
- 58 E

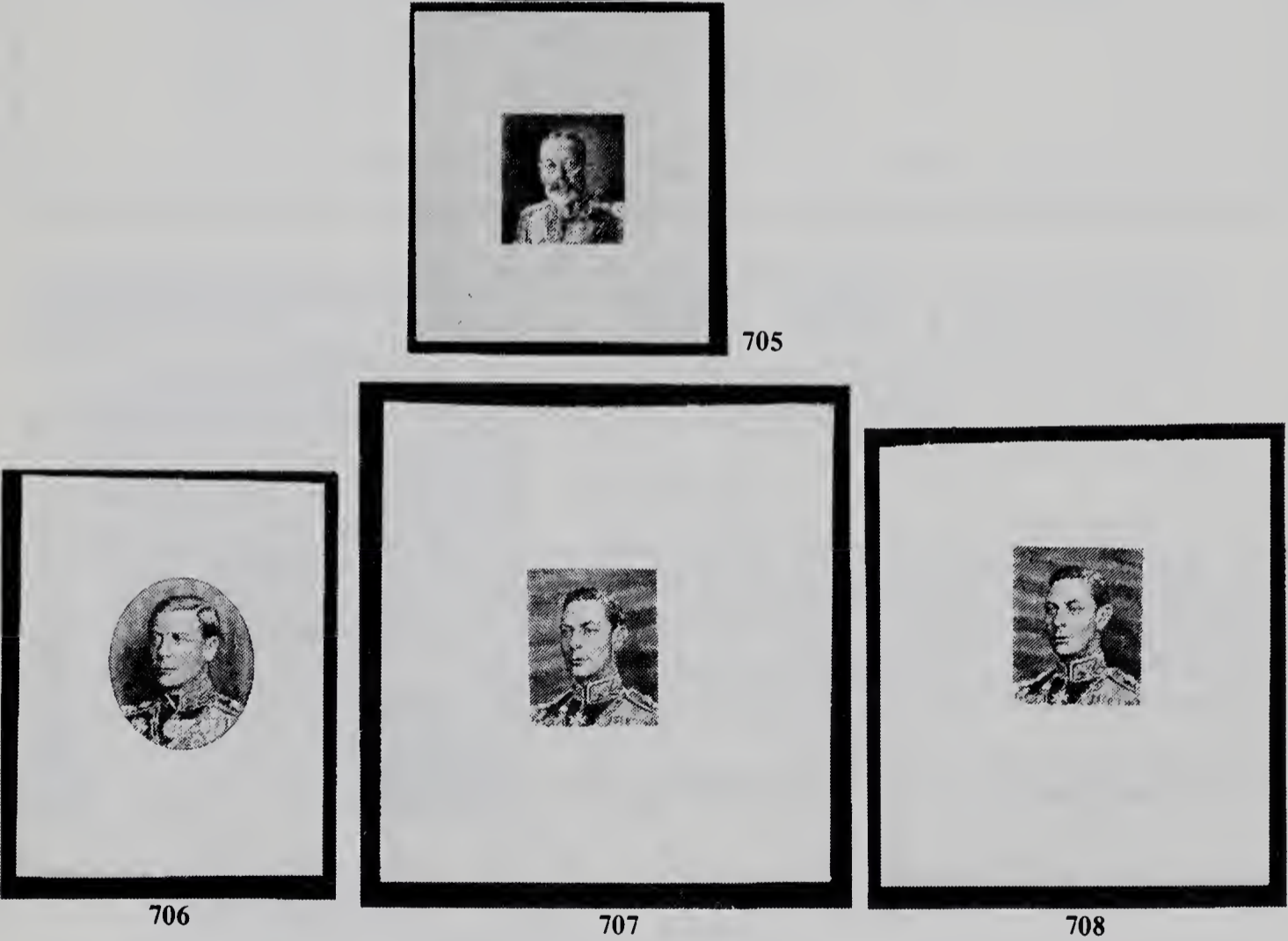
3c Wildlife Conservation (1078E), original wash drawing, 8"×6¾", size of image 5¾"×3⅝", in brown, grey-brown, black & white on thick card with pencil "Bob Hines, 1956" (designer) & "Original Art for Wildlife Conservation Postage Stamp #2—Pronghorn Antelope" at B., V.F., Unique, similar to issued stamp.

Est. Net1,000.00 +
- 59 E

3c Wildlife Conservation (1098E), original wash & tempera drawing, 6½"×8", size of image 3⅝"×5¾", in colors on thick card with pencil "Bob Hines, 1957" (co-designer) & "Original Art for Wildlife Conservation Postage Stamp #4—Whooping Cranes" at B., V.F. Unique, similar but not identical to issued stamp.

Est. Net1,000.00 +

(1956 is generally accepted as the date after which such material was not to be allowed into private hands.)



De La Rue Portrait Vignettes by Czech Engraver

The Sept. 16, 1989 auction sale of Eaton & Sons, Vancouver, B.C., contained four unusual lots of what the auctioneer called "colonial die proofs." They appear to be vignette engravings of Kings George V, Edward VIII, and George VI on wove paper. According to the auctioneer, they were done by a nameless Czechoslovakian engraver employed by De La Rue. All except the George V are marked on the reverse "ZKUSMYTISK," said to mean "trial print." The George V is in dark blue and the Edward VIII in purple brown, while the George VI items are in dark carmine and steel blue.

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- 1770 Selkowitz, Richard, P.O. Box 932, Melville, NY 11747-0932 (19th century US)
- 1771 Melnick, Dr. Paul A., 37 Henley Rd., Philadelphia, PA 19151 (souvenir cards, Slania engravings)
- 1772 Mollah, A.M., T/486 New Air India Colony, Santa Cruz East, Bombay, India 400 029
- 1773 Schodrof, D. Henry, P.O. Box 610, Sheridan, IL 60551-0610
- 1774 Jamieson, John I., Box 1870, Saskatoon, SK, Canada S7K 3S2 (dealer)

Deceased

1729 Stanley, Marcel C.

236 Monroe, William H.

Change of Address

- 1252 Firby, Charles G., 6695 Highland Rd., Suite 200, Waterford, MI 48327
- 1063 Friedberg, Milton R., Suite 203, 30799 Pinetree Rd., Pepper Pike, OH 44124
- 1212 Griffiths, John O., P.O. Box 1077, Vista, CA 92085
- C72 Finkelburg, Falk, 37 Freemont Lane, Coram, NY 11727

Resignations

1649 Fraley, William S.

1034 Silberberg, Bernard

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
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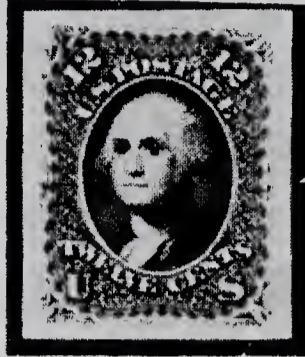
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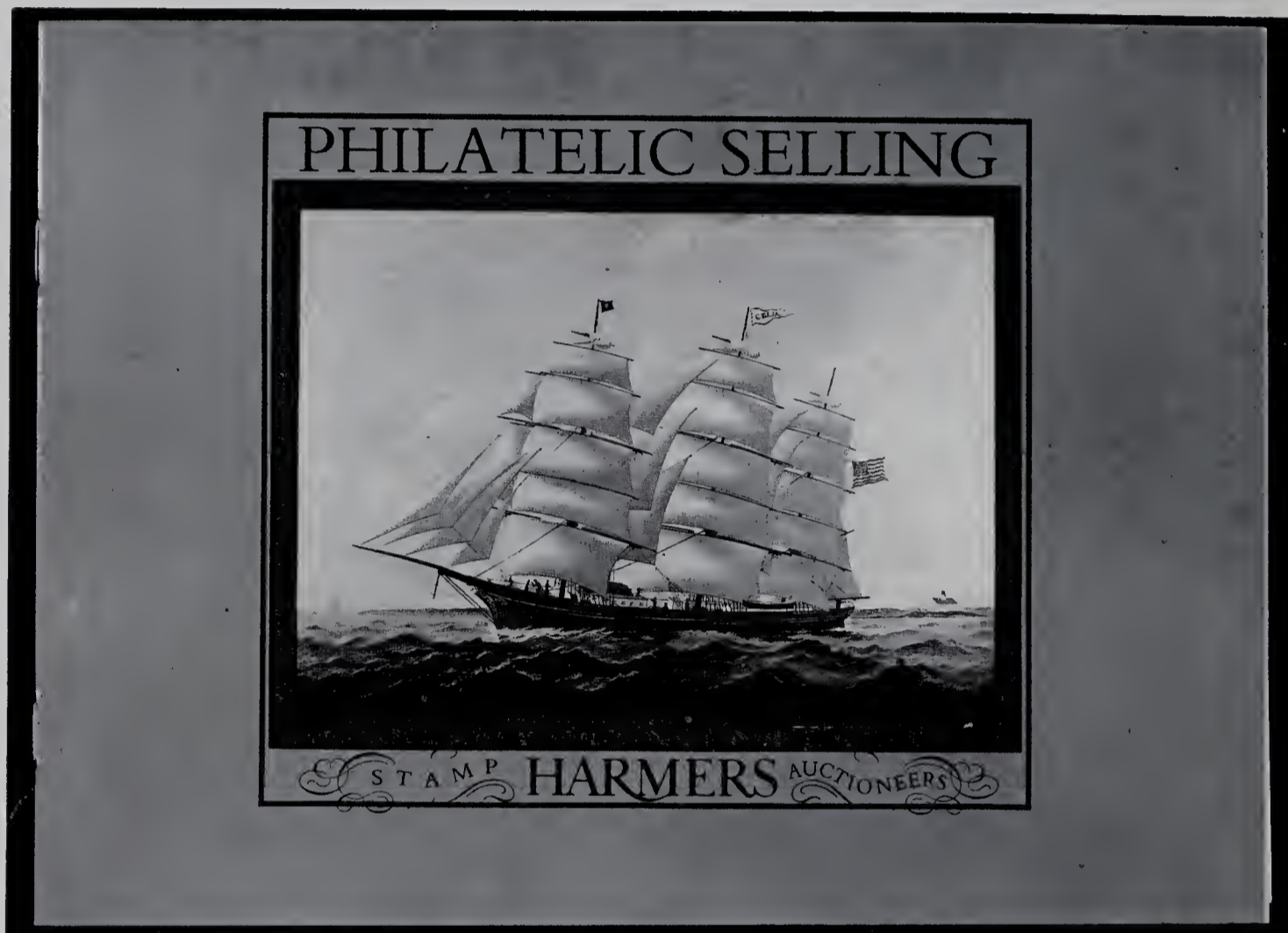
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